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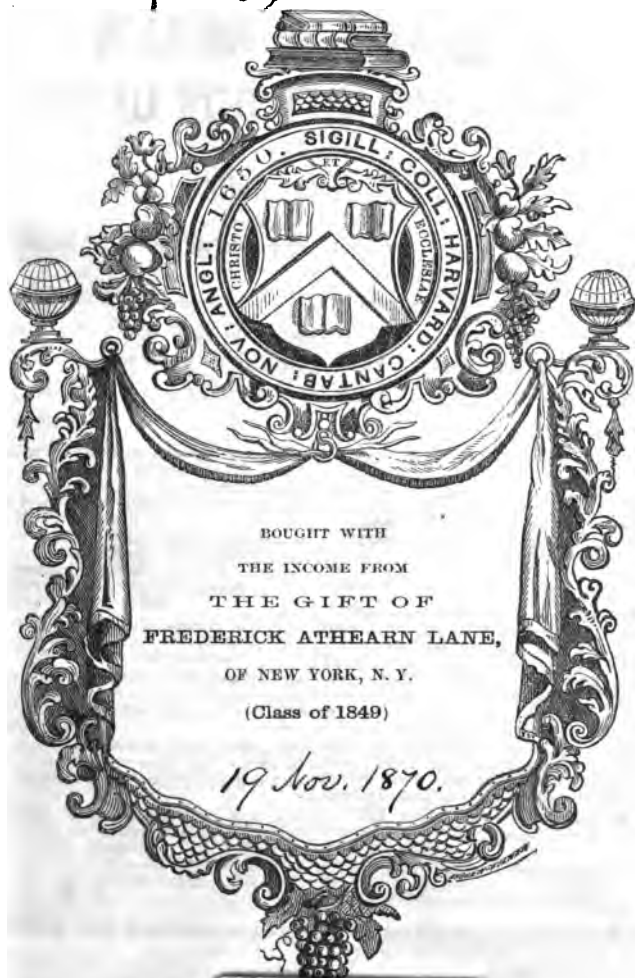
# ARION



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# ARION.

## The Wind.

*F. Alla.*

SECOND BASS.



## SECOND BASS.

Moderato,  
Con espressione.

O wert thou in the cauld blast, On yonder lea, On yonder  
 U were I in the wildest waste, Sae bleak and bare, Sae bleak and



lea; My plai-die to the an-gry airt, I'd shelter thee, I'd  
 bare; The des-ert were a par-a-dise, If thou wert there, If



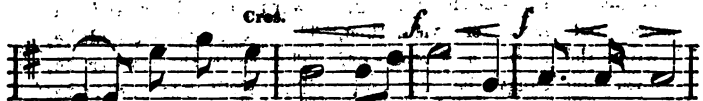
shel-ter thee. Or did mis-fortune's bit-ter storms A-  
 thou wert there. Or were I mon-arch of the globe, With



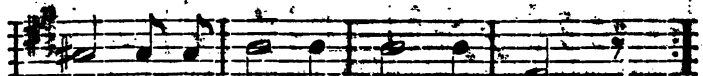
round thee blaw, A-round thee blaw; Then should this  
 thee to reign, With thee to reign; The bright-est



heart thy ref-uge be, To share it a'... To share it  
 jew-el in my crown, Wad be my Queen, Wad be my



a'; Then should, then should this heart thy ref-uge be,  
 Queen, The brightest, bright-est jew-el in my crown,



To share it a', To share it a'.  
 Wad be my Queen, Wad be my Queen.

SECOND BASS.

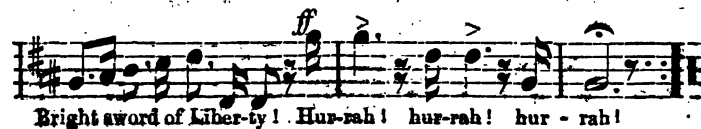
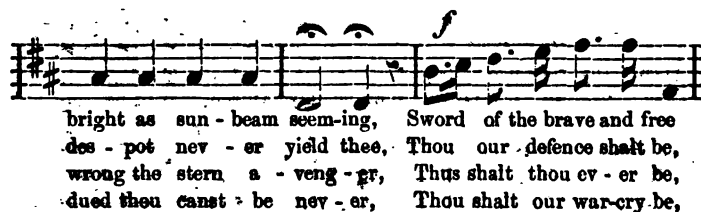
CODA \*



Bright Sword of Liberty.

VON WEER.

With spirit.



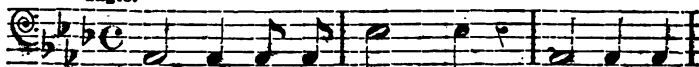
\* If sung by a Chorus, the Basses to divide at the Coda.

## Day, slowly declining.

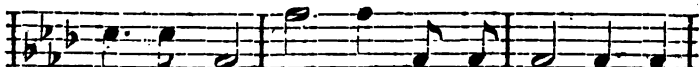
VON WEBER.

SECOND BASS.

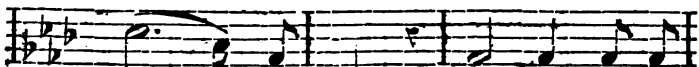
daglio.



1. Day, slow - ly de - clin - ing, Beams o - ver  
2. Moon-beams now are steal - ing, Soft through the



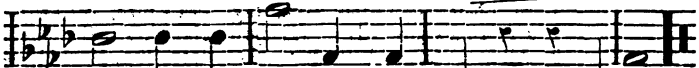
vale and tower, Fond - ly now en - twin - ing, We'll  
wood - y vale, Sweet night now re - veal - ing, So



seek.... our bower; Day, slow - ly de -  
calm.... and pale; Moon-beams now are



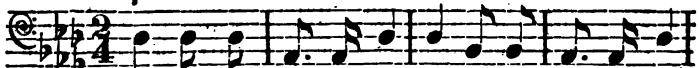
clin - ing, Beams o - ver vale and tower,  
steal - ing, Soft through thy wood - y vale,



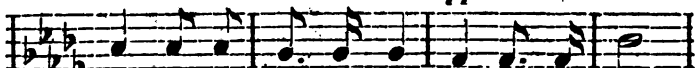
Fond - ly en - twin - ing, We'll seek our bower.  
Sweet night re - veal - ing, So calm and pale.

Must I, then, part from thee?

orro.

*p*

1. Must I, then, part from thee? Parting were death to me;  
2. Take, then, this flow'-ret too, 'Tis of the heav-en's hue;

*pp*

Could'st thou for - get me, too, And faith-less prove?  
Its name, "For - get - me - not," Oft will it sigh;

Must I, then, part from thee? Concluded.

9

SECOND BASS.

*f*

Let thy heart stay with me; My heart shall stay with thee;  
Al-though its life is vain, Yet will its hue re-main,

*p* *f*

Joy, then, will yet re-main, Still true to  
True as my heart to thee, E'en though it

*pp*

love,..... Still true to love.  
die, ..... E'en though it die.

# Silent Night.

VON WAGNER.

Andante.  
Semp. *pp*

1. Si-lent night! tho' dark thy fea-ture, Still thy.  
2. Cyn-thia's love-ly ray now glan-ces On the  
3. All a-round how calm-ly sleep-ing, Hush'd the  
4. Zeph-yr to each leaf hear whis-per, While in

*Cres.*

qui-e-tude I hail, While se-rene-ly  
lim-pid murm'ring stream; While up-on its  
din of toil-some day, Scarce-ly heard those  
mournful strain or light, Hark! the night-in-

*f* *p*

wea-ried na-ture Sleeps be-neath thy sa-ble wd.  
sur-face dan-ces, Gai-ly spor-tive, that chaste beam.  
wavelets creeping, O'er the peb-bles as they stray.  
gale's soft ves-per, Thus completes the charm of night.



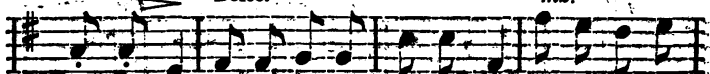
## The Miller's Daughter.

A. HÄRTEL.

## SECOND BASS.

*Allegretto.*

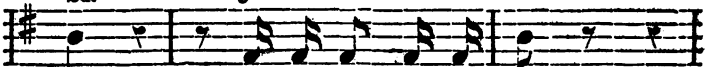
Stream and mill your murmurs cease, In - to si - lence

*Dolce.**me.*

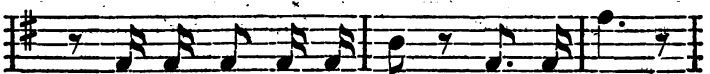
all de-cline, Now ye wood-birds rest in peace; Or this on - ly

*1st.*

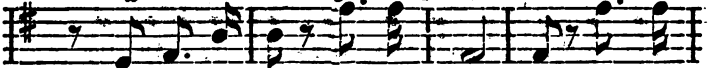
bur-then join, Or this on - ly bur - then join

*ad.**f*

join: She is mine, She is mine!



She is mine, She is mine! She has said

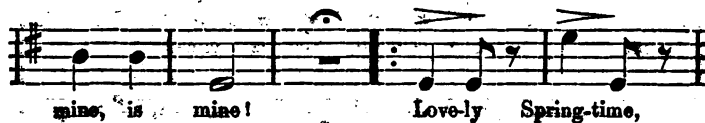
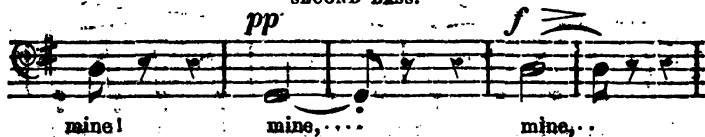
*ff**f*

that she is mine! She is mine, She is

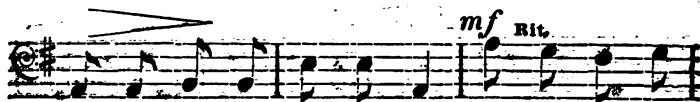
*ff*

mine! She has said that she is

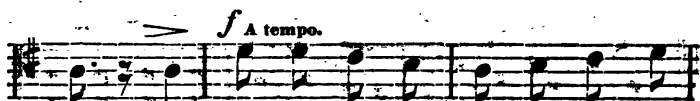
SECOND BASS.



## SECOND BASS.



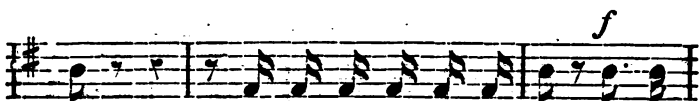
Now no more with care o'ergrown, Feels my beat-ing



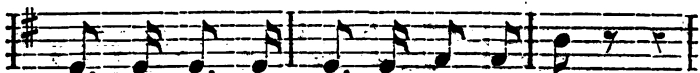
heart a - lone, no more, no more a - lone, no



more a - lone. - lone. Now no more with care o'er -



- grown, Feels my beat-ing heart a - lone, Feels my



heart, my beat-ing heart no more a - lone.

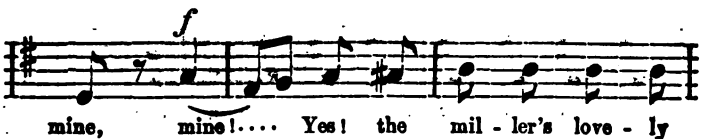
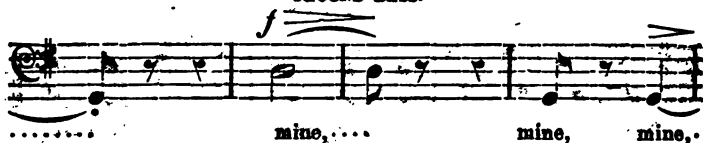


Mine, ... mine, ... mine,

# The Miller's Daughter. Concluded.

18

## SECOND BASS.



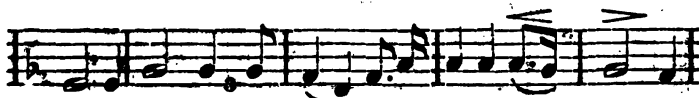
(2)

## Chorus of Pilgrims,

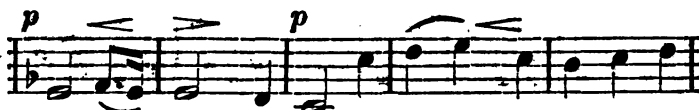
FROM THE OPERA "TANNHÄUSER."

*p* Andante Macetoso. SECOND BASS.

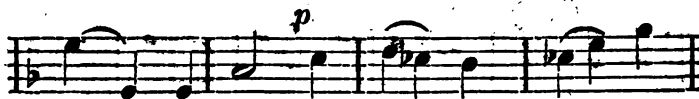
Once more, dear home, I with rap-ture be-hold thee, And



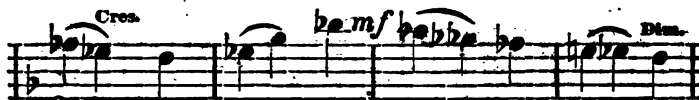
greet the fields that so sweet-ly en-fold thee; Thou pil-grim



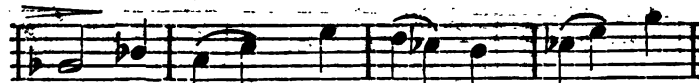
staff may rest thee now, Since I..... to God have ful-



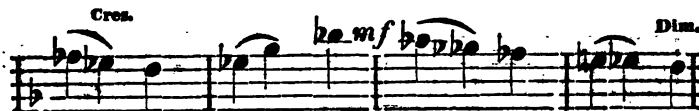
filled my vow. By pen-ance sore I



have a--toned, And God's pure law my



heart hath owned; My pains hath He with



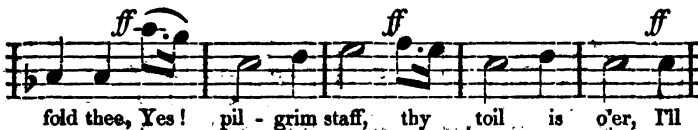
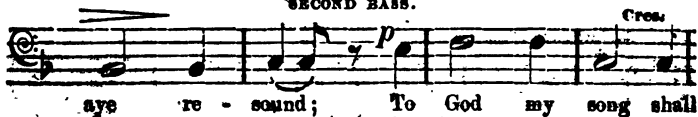
bless-ing crowned, To God my song shall

# Chorus of Pilgrims. Concluded.

15

SECOND BASS.

Cres.

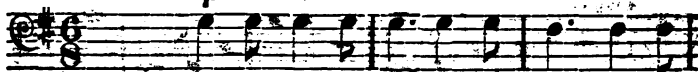


## Fair and noble Lady.

"Compte Org."

Andantino. *p*

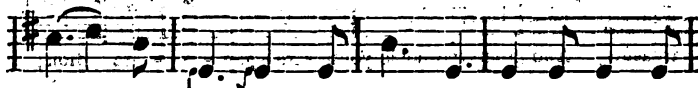
SECOND BASS.



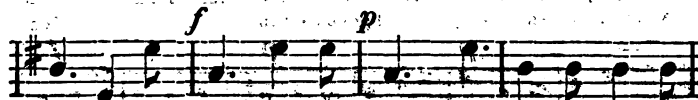
1. Fair and no-ble la-dy, Hear our sup-pli  
 2. Save us from great dan-ger, 'Tis thy sa-cred



ca-tion—In our des-o--la-tion Kind and gra-cious  
 du-ty: Great as is thy beau-ty, Be thy char-i--



be,... From death we are fly-ing; O-pen wide thy  
 ty,... Kindly give us shel-ter; May the saints re-



por-tals; Oh give us poor mor--tals hos-pi-tal-i-  
 ward thee, In Heaven a--ward thee hos-pi-tal-i-



ty! Oh give us poor mor-tals hos-pi-tal-i--  
 ty! In Hea-ven a--ward thee hos-pi-tal-i--



ty, hos-pi-tal-i-ty, hos-pi-tal-i-ty.  
 ty, hos-pi-tal-i-ty, hos-pi-tal-i-ty.

# Chorus of Priests.

17

"Magic Flute."

SECOND BASS.

Adagio.

O I - sis and O - si - ris! What pure  
*p* pleasure! *f* Dis - pers'd is night; the sun displays his  
treasure, And greets the noble youth's re - gen - e - ra - tion;  
Almost hath he achiev'd your hard pro - ba - tion. *f* His  
*p* soul up-right, *p* His heart e - rect, *f* His soul up - right, his  
*p* heart e - - - rect; *sf* *p* Soon, soon, soon, be he deem'd and  
*sf* *p* thron'd e - lect. *p* *p* Soon, soon, soon, be he deem'd and  
*p* *p* thron'd e - lect, deem'd e - - lect, thron'd e - lect.

[ 2 \* ]

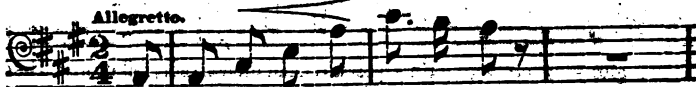


## Serenade.

Kreutzer.

SECOND BASS.

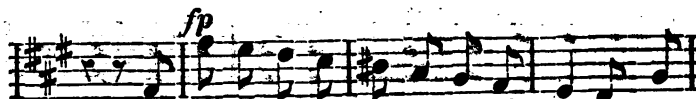
Allegretto.



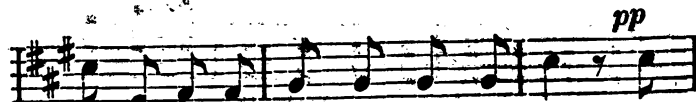
I of - ten pass thy house at night,



And see thy lit - tle window light,



And fondly lin - ger there to gaze, there..... to



gaze On thy be - lov - ed an - gel face, And



fond - - - ly lin - - - ger there to gaze On



thy sweet face, on thy sweet face, On

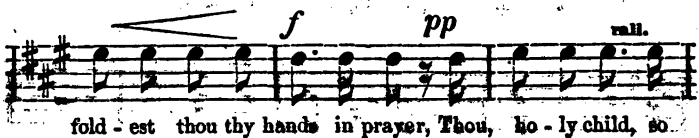
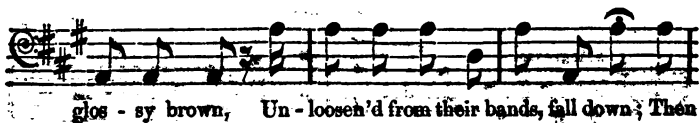


thy be - lov - ed an - gel face! Thy tres - ses, sweetheart,

# Serenade. Concluded.

19

## SECOND BASS.

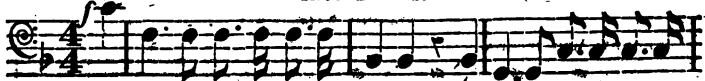


## The Artillerist's Oath.

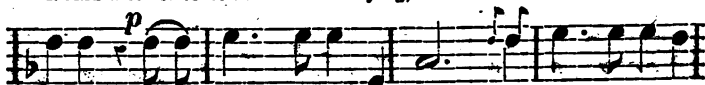
C. F. Adam.

Alla Marcia.

SECOND BASS.



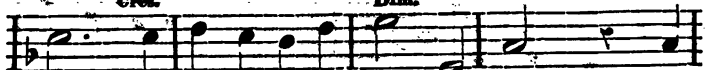
1. From out the wild flame of the furnace, Thou cam'st, with labor fierce and
2. Thou art my bride, my stern faith swearing, True love to thee my heart is
3. Soon for the wedding feast adorning, A veil of silver-grey, like
4. And when is come the hour of dying, The fire of life's weak match is



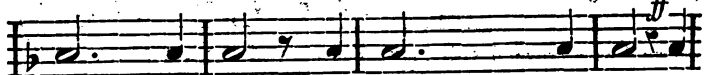
earnest; As the glo - ry of a queen, Oh can - non is thy bearing; As the song of nightin - gale Borne on zephyrs o'er the morning, Shall, wreath'd with laurels, shine Up - on thy brow sub-flying, I'd crawl to thy rent side, And there, with heartfelt

Cres.

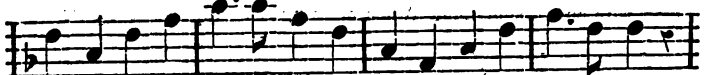
Dim.



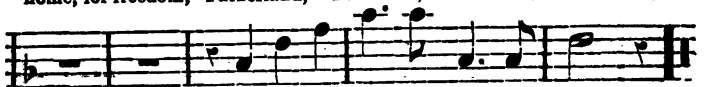
sheen; On thee, in oath I lay my hand— True  
vale, Thy voice can make my heart to bound; With  
lime, And there, a - mid the e - choing horn, The  
pride, Shout, while the breech supports my hand— True



hold I out, With thee to fight, For  
thee my song, In ev' - ry hour, In  
bul - let song, The sa - bre clash, I'll  
held I out, With thee, to fight, For



home, for freedom, Fatherland, For home, for freedom, Fatherland,  
e - cho loudly shall resound, In e - cho loud - ly shall resound,  
wed thee in the battle's storm, I'll wed thee in the battle's storm,  
home, for freedom, Fatherland, For home, for freedom, Fa-ther-land,



For home, for freedom, Fa - ther - land.  
In e - cho loud - ly shall re sound.  
I'll wed thee in the bat - tle's storm.  
For home, for freedom, Fa - ther - land.

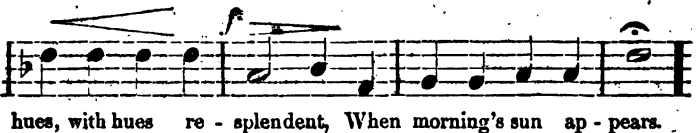
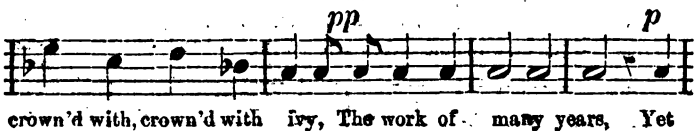
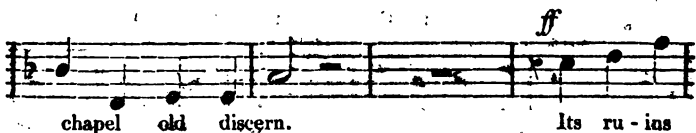
# The Ruined Chapel.

21

Barber.

SECOND BASS.

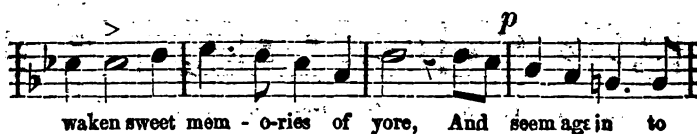
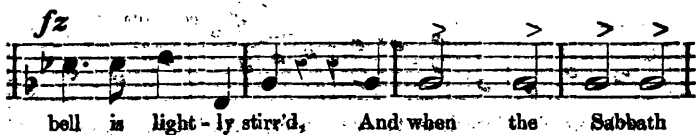
*Andante non troppo.*



*Pia lento. Solo.*



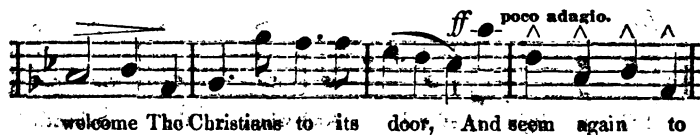
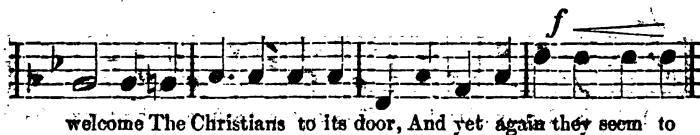
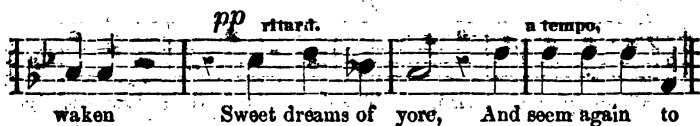
## SECOND BASS.



# The Ruined Chapel. Concluded.

26

## SECOND BASS.



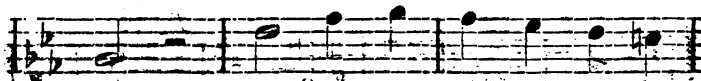
## Ecce quam bonum.



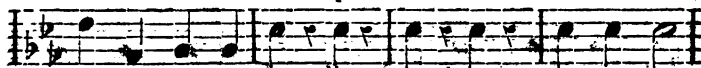
## SECOND PART.

*ff* With spirit.

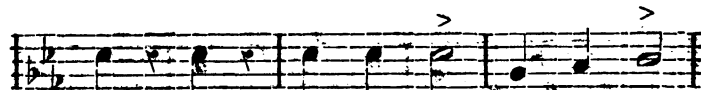
On! gal-lant com - pa - ny! With measured step and



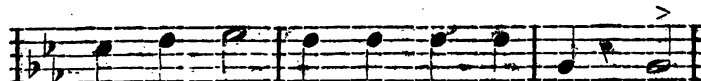
song; White cheer - ful songs re - sound, The

*p*

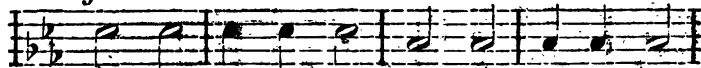
way is nev - er long. la, Left, right, strict in time,



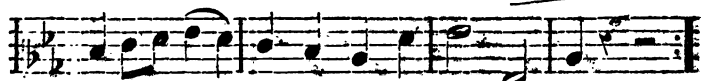
Firm step, close in line, straight a - head,



Nought shall stay our tri - umphant way. On!

*f*

Left, right, strict in time, Firm step, close in line,



Straight a - head, Nought shall stay our glorious way

# March. Continued.

25

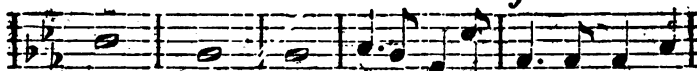
## SECOND BASS.

*p*



La, la, la, la. Love, Joy, and

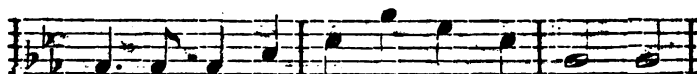
*f*



Mu - sic, in - vite us; Thus in jol - ly



com - pa - ny, Wan - der we, light and free,



Making as we roam, Each rest - ing place our

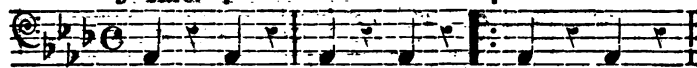
*Fine.*



home, As we roam, Ev'ry place our home.

*f* TRIO. *p*

*p*



Schrum, schrum, schrum, schrum, La, la,

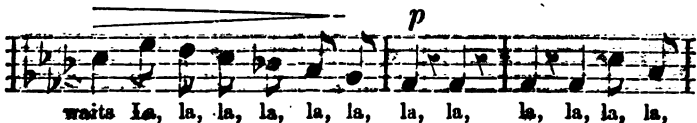
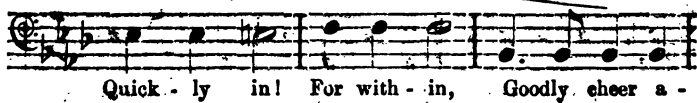


la, la, la, la, la, la, la, la, la, la,

(3)



## SECOND BASS.



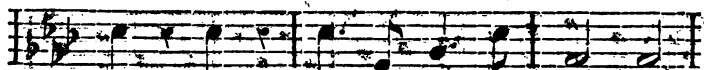
March. Concluded.

27

SECOND BASS.



Joy, and Mu - sic, All in - vite us



on - ward, All in - vite us on - ward;



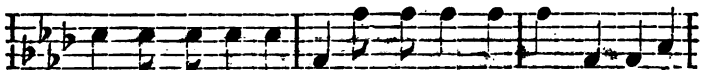
Yes! 'tis Love, and Joy, and



gladsome Mu - sic, All in - vite us on -

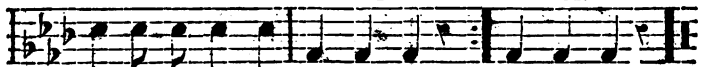


- - ward. La, la, la, la, la, la, la, la, la, la, la,



la, la, la, la, la, la, la, la, la, la, la, la,

Da Capo. Senza Replica.



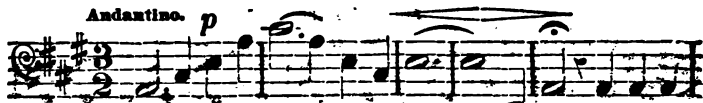
la, la, la, la, la, la, la, la, la, la, la.

## Wanderer's Night Song.

Lento.

SECOND BASS.

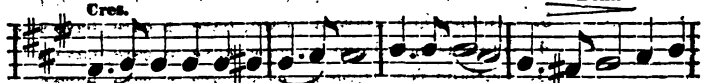
Andantino.

*p*

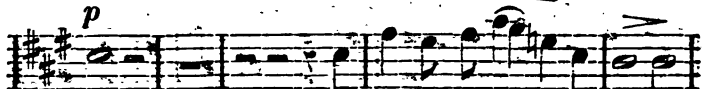
Under all the tree tops is rest, is rest; In all the

Cres.

Dim.

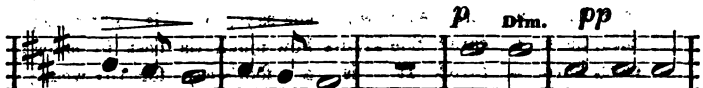


woodland, in all the woodland, hearest thou, hearest thou scarce •

*p*

sound

The birds are asleep in the forest,



Wait a while, wait a while,

Soon wilt thou, too, find

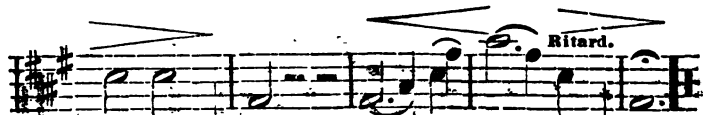


rest;

Wait a while, wait a while, Soon wilt thou, too, find



rest; Wait, then, wait a while, wait a while, Soon wilt, soon wilt



thou, too, find rest,

Soon wilt thou, too, find rest

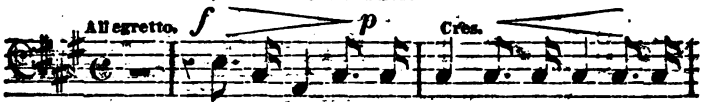
Ritard.

# Beware!

29

Girschner.

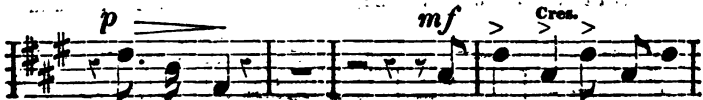
SECOND BASS.



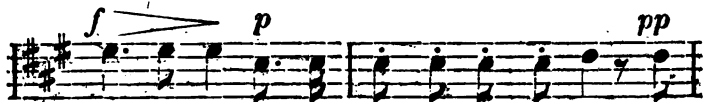
1. Fair to see, Have a care, have a care, have a
2. Soft and brown, Have a care, have a care, have a
3. Golden-hue, Have a care, have a care, have a
4. White as snow, Have a care, have a care, have a
5. Garland fair, Have a care, have a care, have a



care, have a care! She can both false and friendly be;  
 care, have a care! She gives a side glance and looks down  
 care, have a care! And what she says, it is not true;  
 care, have a care! She knows how much 'tis best to show;  
 care, have a care! It is a fool's cap for thy wear;



Have a care! She's fooling, fooling thee;



Have a care, have a care! O, trust her not, Be-



ware! be - - ware! She's fooling thee!

(3\*)

## Where would I be?

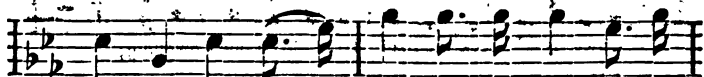
Carl Zöllner.

SECOND BASS.

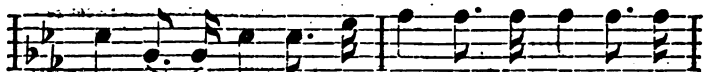
Vivace.



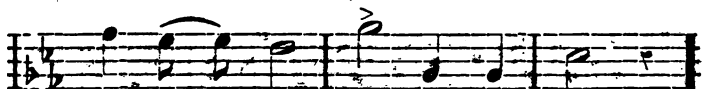
Where would I be? 1. Where the swift gallant ship sails the  
 Where would I be? 2. Where the trumpet is heard, and the  
 Where would I be? 3. Where true friendship is felt in the



o - cean o'er, And steers her proud course by the  
 bullets fly, And Freedom's proud bird wings her  
 purest glow, And the heart bears its im - press in



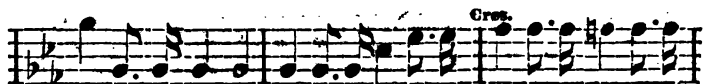
rock - bound shore; Where the tempest is fierce and the  
 course thro' the sky; Where the slave breaks his chain, and th'op-  
 joy or in woe, And the soul-breathing impulse ne'er



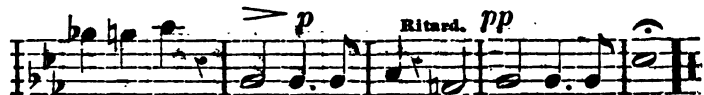
bil - lows roar, There would I be.  
 pres - sors die— There would I be.  
 ceas - es to flow, There would I be.

*p* Andante.

4. With my loved one re - clin - ing up - on my breast, While



on me her eyes with tenderness rest, And with rapture her form to my



heart is pressed— There would I be, Yes, there would I be.

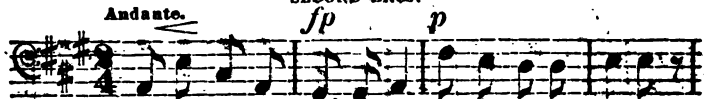
# Oft when night.

31

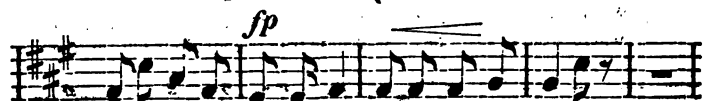
L. de Call.

SECOND BASS.

*Andante.*



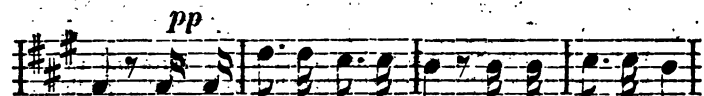
Oft when night has rest bestowed, All fatigue dis - peling,



Quiet - ly I seek the road To my lov'd one's dwelling;



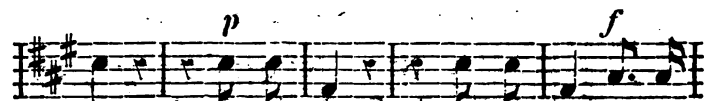
Wishing her at evening's close, Undisturb'd and sweet re -



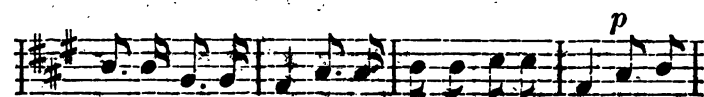
pose; Whisp'ring "dear, once more good night! Banish ev'-ry sor -



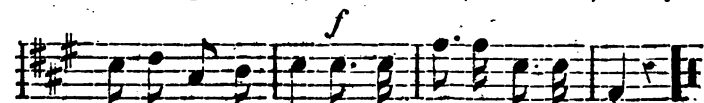
row, May in sleep our souls u - nite, Until dawn of mor -



row, fraught with thee, oft of me, All my



dreams are fraught with thee, Dream but half so oft of me, All my



dreams are fraught with thee, Dream but half so oft of me"

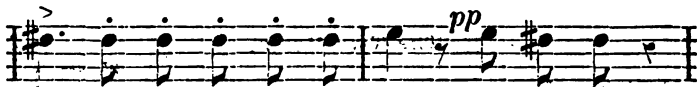
## SECOND BASS.

*Maestoso e con fuoco.*  
*ff* Tutti.

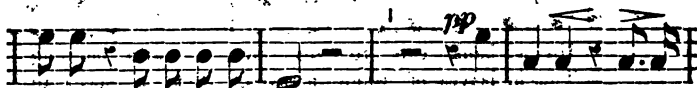
It is the Lord's own day! It is the Lord's own day!

*p* Solo.

In all the wide ... expanse I hear One



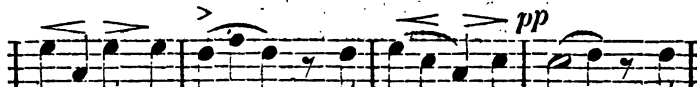
dis - tant bell a - lone sound clear, One dis - tant,



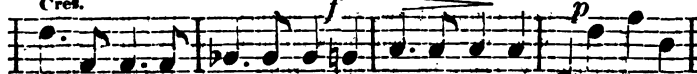
distant, bell alone sound clear And ling'ring, fade a - -



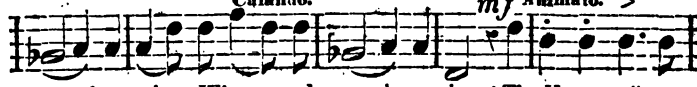
way, fade a way ..... What sa - cred awe here reigns! A



pre - sence bright, un - seen .. though felt, Kneels

*Cres.*

with me here in earnest prayer, Upon the open plains: What sacred

*Calando.**mf* Animato. >

awe here reigns, What sacred awe here reigns! The Heavens far a -

SECOND BASS.

*Cres.* *f* *Adagio*

way, So cloudless are, So blue and clear, As though they were to

*ff* *Tempo 1o. Tutti.* *fz*

earth more near, On this, the Lord's own day, On this, the Lord's own day.

The Two Roses.

*Andante. mf* *Werner.*

1. On a bank two ro-ses fair, Wet with morning  
2. Thus in leaves of white arrayed, Not a speck to  
3. Like her cheeks the blushing ray, Which thy bud en-

showers, Fill'd with dew, in fragrance grew, As I pen-sive,  
dim them, So I find the spotless mind, Which adorns my  
closes, Brighter far than you they are, But her charms if

full of care, Gather'd two sweet flowers; 1. Tell me roses,  
lovely maid, In no-oen-ce's emblem; 2. Tell me then, and  
I should say, You'll be jealous, roses. 3. Tell me then, &c.

*Cres.* *p*

tru-ly tell; If my fair one loves me well?  
tru-ly tell; If my fair one loves me well?



## SECOND BASS.

*Andante mf*

Hark! a - bove us, on the mountain, Mournful

*Dim.* *dot.*

tolls the fun'ral bell, While a shep - herd

boy so gai - ly, Sings be - low us in the dell,

*p*

While a shep - herd boy so gai - ly

*pp*

Sings be - low us in the dell; Now the train, the steep as -

*fp* *pp*

cending, Chant the chorus loud and clear, Hush'd the shepherd's song of

*pp* *f*

gladness, As the sound comes o'er his ear. To their long home on the

*Dim.* *p*

mountain, All, in turn, consigned must be; Sim ple

## SECOND BASS.

shepherd, simple shepherd, Soon that bell shall toll for thee! Soon that bell shall toll for thee! Simple shepherd, simple shepherd, Soon that bell shall toll for thee! toll for thee, toll for thee!

*pp* *f* *ff* *p* *pp* *Perdendosi.*

## Evening Song.

C. Bank.

Andante.

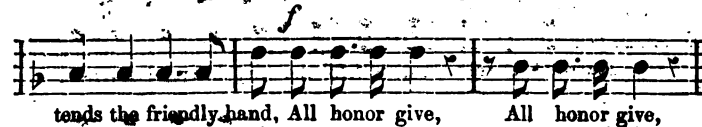
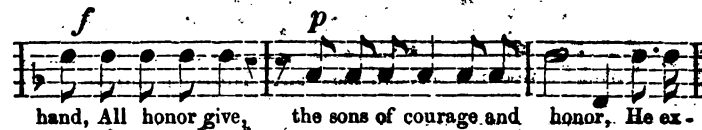
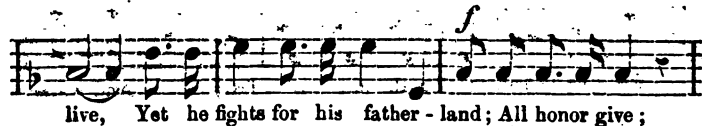
1. The twilight shades fast de-scend-ing, Bring quiet evening
2. A ro-sy light yet is gleaming Through all our shady
3. The birds in their joy-ful chorus, So-lute the qui-et

now,.... O Nature, with music blending, How charming and mild art  
vile,..... The sun's parting ray is beaming, O'er mountain, and hill and  
hour,... Their night-song resoundeth o'er us, From ev'ry green leaf - y

*molto ritard.* *a tempo.*

thou! O Nature, how charming and mild art thou!  
dale, The sun's ray is beaming o'er hill and dale,  
bower, Their night-song re-soundeth from ev'-ry bower.

## SECOND BASS.

*Enargico.*

# Praise of the Soldier. Concluded.

37

## SECOND BASS.

*ff* *Fine.*

give, Yes! hon - or to the sol - dier give.

He hears from a - far the trumpet sounding, The

foe he beholds with - out a fear, And while

\* forth to the bat - tle he's rush - ing. His loud

hurrah! resounds through the air. Hurrah! hurrah!

Hurrah! hurrah! sounds thro' the air, hurrah! hurrah!

Hurrah! hurrah! sounds thro' the air. Hurrah! Hurrah!

*ff* *Da Capo al Fine.*

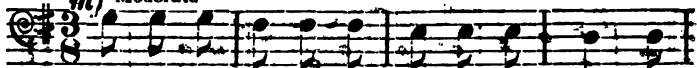
Hurrah! hurrah! hurrah! hur - rah!...

(4)

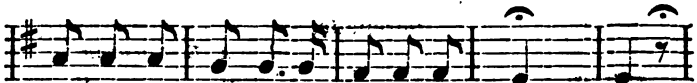
**SECOND PASS.**

**Lorenz.**

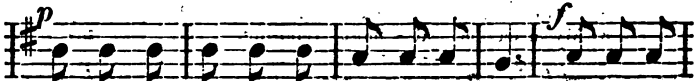
***mf* Moderato**



1. Banish, oh! maiden, thy fears of to - mor - row,  
2. Hear me then, dearest, thy doubts gently chi - ding,  
3. Time scarcely, felt in af - fec - tion like ours, . . .  
4. Sighs from thy bo - som for - ev - er ex - i - ling,



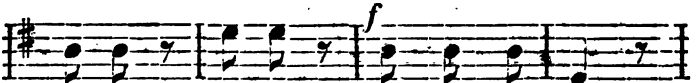
Dash from thy cheek, love, the tear-drop of sor - row,  
Know'st thou not true love is ex - er - cise - ding?  
Steals the bright bloom from the fairest of flow - ers,  
On that young lip still be happi - ness smi - ling,



Pleasure flies swiftly and sweetly a - way, Tears for to  
Why snatch from Cupid his bandage a - way? Love sees no  
Haste ere the rose from thy cheek pass a - way, Time now is  
Or if a frown must that smile chase a - way, Frown then to -



mor - row, but kis - ses to - day.	Kis-ses, love,
mor - row, then kiss me to - day.	Kiss me, love,
ours, . . . then kiss me to - day.	Kiss me, love,
mor - row, but kiss me to - day.	Kiss me, love,



kisses,            kisses,            kis - ses            to - day.



<b>Fears for</b>	<b>to - mor - row, but</b>	<b>kisses to-day.</b>	<b>Kisses, love,</b>
<b>Love sees</b>	<b>no mor - row, then</b>	<b>kiss me to-day.</b>	<b>Kiss me, love,</b>
<b>Time now</b>	<b>is ours, . . . so</b>	<b>kiss me to-day.</b>	<b>Kiss me, love,</b>
<b>Frown then</b>	<b>to - mor - row, but</b>	<b>kiss me to-day,</b>	<b>Kiss me, love,</b>

SECOND DASS.



Tears for to - mor - row,.... kisses, kisses to - day.  
 Love sees no mor - row,.... kis-es, ~~thunkisses~~ to - day.  
 Time now is ours,..... kisses, kisses to - day.  
 Frown then to - mor - row,.... kisses, kisses to - day.

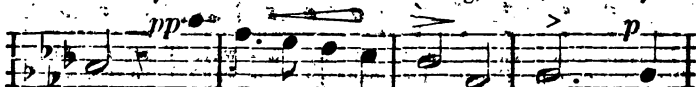
Serenade.

A. E. Marschner.

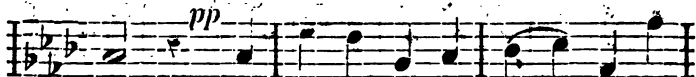
Andante.



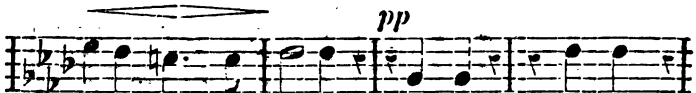
1. O why art thou not near me, O, my  
 2. Soft heaves the o - cean's bil - low, O, my  
 3. My heart is al - most rend-ing, O, my



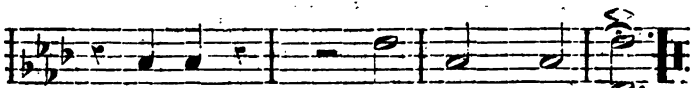
love, The stars would mildly cheer thee, O, my  
 love, Wilt thou not leave thy pil - low, O, my  
 love, With grief and joy con - tend-ing, O, my



love, The moon now dimly glow - ing. Her  
 love, I wan - der forth de - spair - ing, To  
 love, Thy love I e'er shall cher - ish Till



waning light is throwing; Good night, good night,  
 night my woes de - clar-ing; Good night, good night,  
 all things else shall perish; Good night, good night,

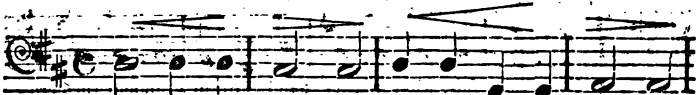


good night, good night my love.

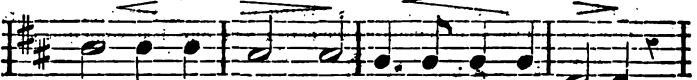
(HE WHO IS UPRIGHT.) HORACE. Ode XXII.

F. Fleming.

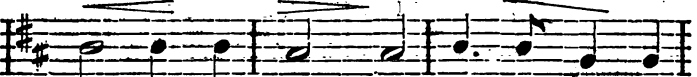
SECOND BASS.



1. In - to - ger vi - too, see - le - ris - que pu - rus  
*He who is up - right, kind, and free from er - ror,*  
 2. Si - ve per Syr - tes i - ter aes - tu - o - sas,  
*What though he jour - ney o'er the burn - ing Syr - tes,*  
 3. Namque me sil - va lu - pus in Sa - bi - na  
*For, late - ly chant - ing La - ta - ges dear prais - es,*  
 4. If fate should take me where the summer breeze  
 5. Place me where fate de - nies to man a dwelling,



Non e - got Mau - ri jac - u - lis nec ar - cu,  
*Needs not the aid of arms or men to guard him;*  
 Si - ve fac - tu - rus per in - hos - pi - ta - lem  
*Or climb a lone the dreadful, dang'rous Guimas,*  
 Dum me - am can - to La - la - gen, et ul - tra  
*Care - less I wan - der'd through the Sabine for - ests,*  
 Ne'er wurm'd the earth or sport - ed with the flowers,  
 Conscious of right, all oth - er cares neg - lecting,



Nec ve - ne - na - tis grav - i - da sa -  
*Safe - ly he moves, a child to guilt - ty*  
 Cau - ca - sum, vel quam lo - ca fab - u -  
*Or taste the wa - ters of the famed Hy -*  
 Ter - mi - num cu - ris va - gor ex - pe -  
*When, lo, a wolf, who cross'd my path, in*  
 Where dark - ness reigns, and an - gry Jove op -  
 There could I live, thy charms and vir - tues



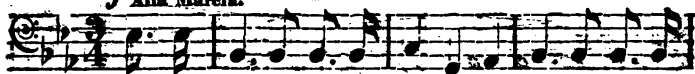
gi - tis, Fus - ce, pha - re - - - tas,  
*ter - rors, Strang in his vir - - - tues.*  
 lo - sus Lam - bit Hy - das - - - pos.  
*das - pes, Gods will at - tend him.*  
 di - tua, Fu - git in er - - - mem.  
*ter - ror, Fled from me harm - - - less.*  
 press - es Faint, toil - ing mor - - - tal,  
*tell - - ing, Sweet smil - ing maid - - - at.*

# The Huntsmen's Farewell.

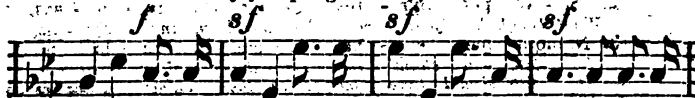
Mendelssohn.

SECOND BASS.

*f* Alla Marcia.



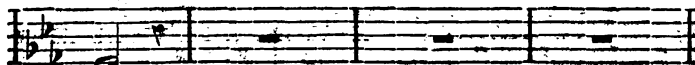
1. For - est fair, what mighty hand Hath in grandeur thee cre -  
 2. Tolls the bu - sy world be - low, Herds above are peaceful  
 3. What we joyful pledge to - day, Let us ev - er faithful



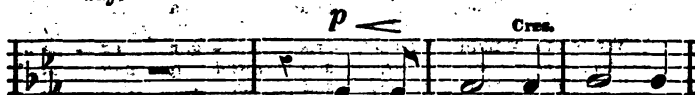
ated? With glad voice and heart e - lated, Will I praise Him who thee  
 grazing, Let our horns and voices raising, Make all hearts with joy o'er-  
 cherish; Never shall remembrance perish, Till our last song dies a -



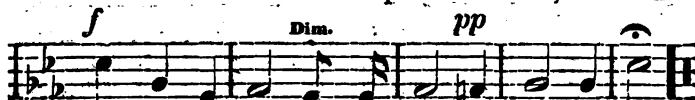
planned, With glad voice and heart e - la - ted, Will I praise Him who thee  
 flow, Let our horns and voices raising, Make all hearts with joy o'er-  
 way, Never shall remembrance per - ish, Till our last song dies a -



planned.  
 flow.  
 way.



Fare thee well, thou for - est  
 Fare thee well, thou for - est  
 God pro - tect thee, for - est



fair! Fare thee well! Fare thee well, thou for - est fair!  
 fair! Fare thee well! Fare thee well, thou for - est fair!  
 fair! Fare thee well! God pro - tect thee, for - est fair!

(4\*)

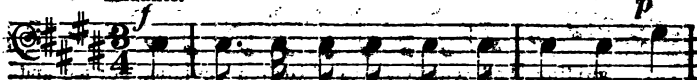


## The Cheerful Wanderer.

Mendelssohn

SECOND BASS.

Andante.



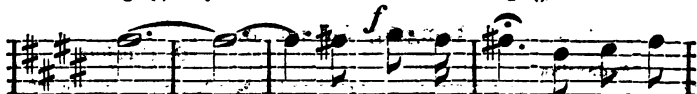
1. All those whom Provi - dence would fa - vor, Are  
 2. The brooks which from the mountain springing, The



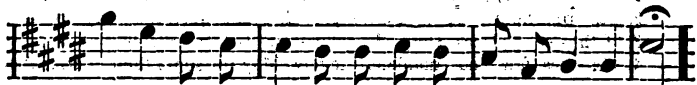
sent to scan the world-around, Those wonders which thro' bounteous  
 larks their joyous flutter raise, Why should not I like them be



nature, Those wonders which thro' bounteous nature, in forest,  
 singing, Why should not I like them be singing, With heart and



rock, ..... and plain a - bound, Those wonders  
 soul ..... in nature's praise? Why should not



which thro' bounteous nature, in forest, rock, and plain abound.  
 I like them be singing, With heart and soul in nature's praise?



3. In Prov - i - dence a - lone con - fid - ing, Which



forest, rock, and plain sustains, And countless orbs of Heaven

## SECOND BASS.

guiding, And countless orbs of Heaven guiding, For me and  
all, . . . For me, and all, the best ordains, And countless  
orbs of Heaven guiding, For me, and all, the best or -  
dains, . . . . . For all the best or - dains.

## Longing for home.

O. Claudius.

Andantino.

1. Now, farewell, dear scenes of childhood, And farewell, my happy
2. Far from home and lov'd ones parted, Still toward them my bosom
3. Oth - er places shall I vis - it, Other maidens shall I
4. Ci - ties fair, and maidens lovely, May for some their charms dis-

home: From my parents and the dear one Whom I  
burns; Cheerful - ly the birds are sing - ing, Yet from  
greet; Ah! a - mong those smil - ing features, One sweet  
play; 'Midst them, lone - ly, am I thinking Of my

longe. I now must roam, I now must roam.  
them my spir - it turns, My spir - it turns.  
face I do not meet, I do not meet.  
home so far a - way, So far a - way.



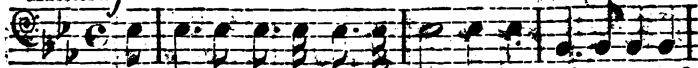
# Praise of Song.

Maurer

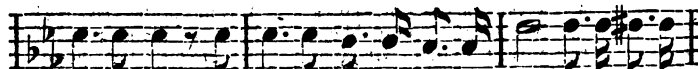
45

SECOND BASS.

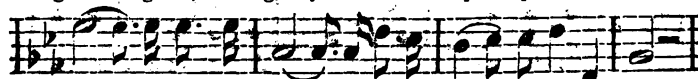
Maestoso. *f*



1. Raise loud on high your mingled voices, In glowing waves of
2. When with their skies of peaceful gladness, The heavens from the
3. And all that's strong in life's do-min-ion, To move the soul to



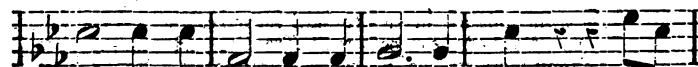
joy and rhyme, The gift in which the world re-joices, The fairest  
earth were rent, To cheer the human heart in sadness, A faithful  
good and great, Borne gently on its wide spread pinion, Soars on a-



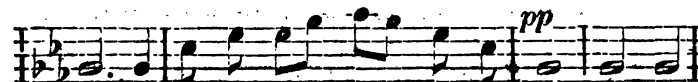
blos-som of all time, The fairest blos-som of all time,  
mes-sen-ger was sent, A faithful mes-sen-ger was sent,  
loft, to heaven's gate, Soars on a-loft, to heaven's gate,



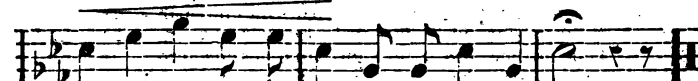
Is glad song, Is glad song, Is song, glad song, The  
In glad song, In glad song, In song, glad song, The  
In glad song, In glad song, In song, glad song, The



heav-en-sprung whisper of an-gels' tongue, Is  
heav-en-sprung whisper of an-gels' tongue, In  
heav-en-born accents of an-gels' tongue, In



song. The heaven-sprung whis-per of an-gels'  
song. The heaven-sprung whis-per of an-gels'  
song, The heaven-born ac-cents of an-gels'



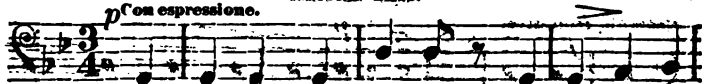
tongue, The heaven-sprung whisper of an-gels' tongue.  
tongue, The heaven-sprung whisper of an-gels' tongue.  
tongue, The heaven-born accents of an-gels' tongue.

## The Maiden's Lament.

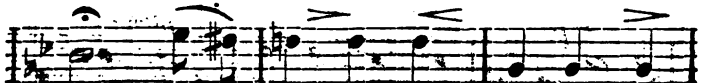
Schaffer.

*p* Con espressione.

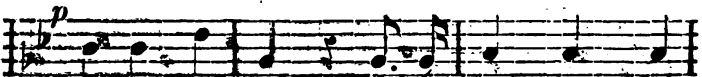
SECOND PART.



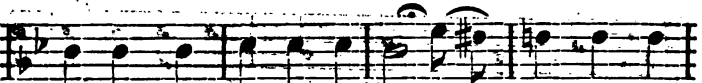
1. The wind rocks the forest, The clouds gather  
 2. "The earth is a desert, And bro - ken my  
 3. "In vain, oh! how vainly, Flows tear up - on  
 4. Let ev - er, though vainly, Flow tear up - on



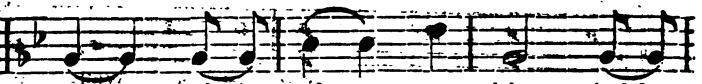
o'er; The girl sit - teth lonely, Be -  
 heart, Nor aught to my wishes, The  
 tear, Human woe nev - er waketh Dull  
 tear, Human woe nev - er waketh Dull



side the green shore; The break - ers are  
 world can im - part. To her Fa - ther in  
 death's hea - vy ear; Yet say what can  
 death's hea - vy ear; Yet still, when the

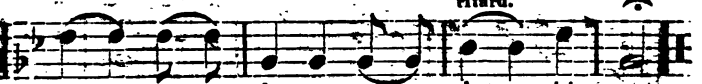


dashing with fu - ry and might, And she min - gles her  
 heaven may the daughter now go; I have known all the  
 soothe for the sweet, vanished love, And I, the ce -  
 heart mourns the sweet, vanished love, No balm for its



sighs with the gloom - - y night, And her  
 joys that the world can be - stow - I have  
 lestial, will shed from a - bove The  
 wound can de - scend from a - bove, Like

ritard.



eyes are hot, are hot with tears.  
 lived - I have loved, I have lived, I have loved."  
 balm for thy breast, the balm for thy breast.  
 love's own faithful, like love's own faithful tears.

# Whom we love most.

47

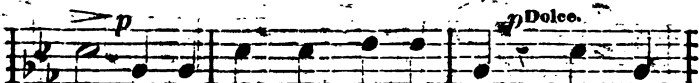
C. F. Adam.

SECOND BASS.

Moderate expressive.



1. Whom we love most! Speak we now with mu - sic's
2. What we love most! Sing we of true friend - ship's
3. Whom we love most! She, whose eye with ma - gic



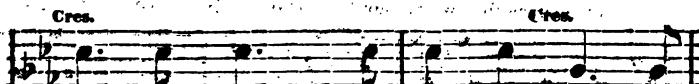
power, Love, that 'mid life's darkest hour, When the  
charm, Changing all life's storm to calm, And while  
art, Lures from earth each wayward heart, Bids our



storm was break - ing o'er us, Spread its  
our lost joys de - plor - ing, O'er the  
soul with man - ly feel - ing, Own the



heaven - ly shield be - fore us, Now, as  
soul con - tent ment pouring; Af - ter  
in - fluence o'er it stealing, Name that's



once with in - fant vol - ces, While we  
dis - mal years of sor - row, Still the  
with us while we're dreaming, Name with

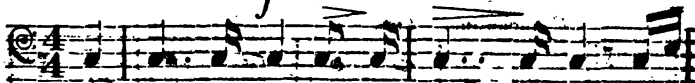


sing our heart re - joices, Fa - ther! Mo - ther!  
theme our hearts may borrow, Friendship! Friendship  
ho - ly ra - diance gleaming, Loved one! Loved one!

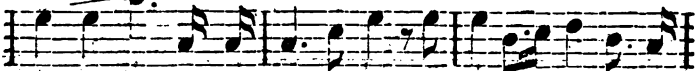
## What beams so bright.

Kreutzer.

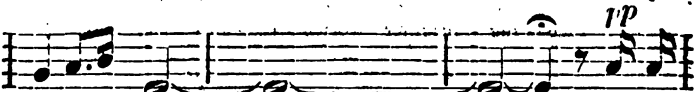
SECOND BASS.



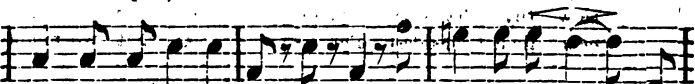
1. What beams so bright from the moun - tain height, A -  
 2. Who breaks the sleep of the si - lent hour, With  
 3. What sound comes down up - on the gale, In



midst the stars of the so - ber night? What beams so bright from the  
 songs so solemn of depth and power? Who breaks the sleep of the  
 measured beat through the mis - ty vale? What sound comes down up -



mountain height,..... 'Tis the  
 si - lent hour,..... 'Tis the  
 on the gale,..... 'Tis the



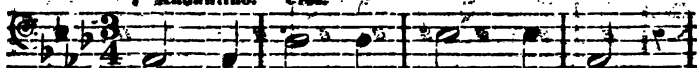
# Lovely Night.

49

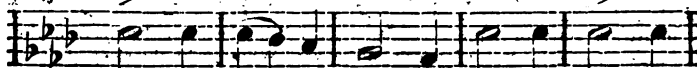
F. X. Chavatal.

SECOND BASS.

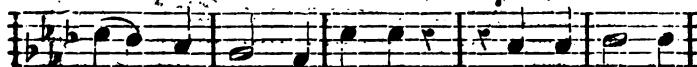
*p* Andantino. *Cres.*



1. Love - ly night! O, love - ly night,  
2. Ho - ly night! O, ho - ly night,



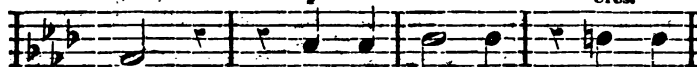
Spreading o - ver hill and meadow, Soft and  
Plac - ing brighter worlds be - fore us; Hap - pi -



slow thy ha - zy shadow; Soon our wearied  
ness thou sheddest o'er us; O! that we might



eye - lids close, Slum - ber in thy blest re -  
ne'er re - turn To this dull earth, to weep and



pose; Soon our wea - ried eye - lids  
mourn; O! that we might ne'er re -



close, And slum - ber in thy blest repose.  
turn, To this dull earth, to weep and mourn.





# Champagne Song. Concluded.

51

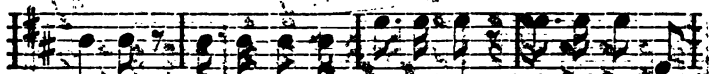
## SECOND BASS.



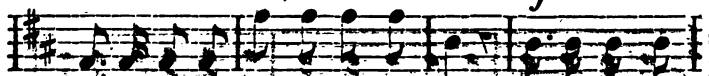
glorious vintage of Champagne, The glorious vintage



of Champagne. Hurrah! hurrah! O most potent



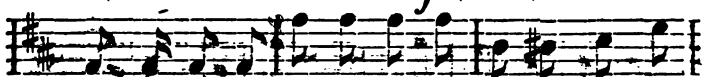
magic, Cure for sorrow, care's relief, Flow-er, ev-er,



Falling never, To remove our grief. While the corks are



flying, E-vil spirits never reign, Yield for-ev-er,



Less grow never, Vintage of Champagne; Yes, less grow

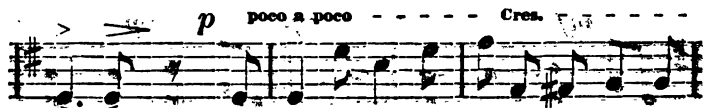


never, Glorious vintage of Champagne.

## SECOND BASS.



1. The shades of eve are closing, The moon shines clear and  
 2. Good night, the flow'rs are sleeping, Till morn - ing star doth



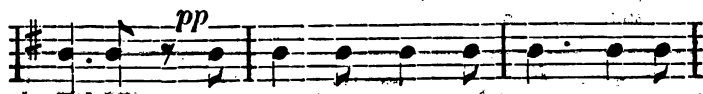
bright,  
shine,

The birds on bough re - posing, The birds on  
While an - gels watch are keeping, May sweet re -



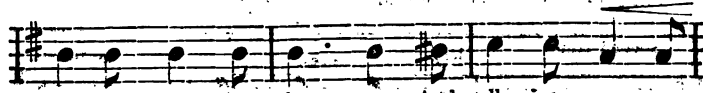
bough...  
pose

re - pos - - - ing; Good night, good  
be thine;..... Good night, good



night;  
night;

The stars keep watch a - bove us, Like  
The night - in - gale is sing - ing, The



an - gel forms that love us, And all is peace a -  
moon her beam is fling - ing, And all is still : a -

rit. e decres. all.



round, Yes, all is peace,  
round, Yes, all is still,

peace a  
still a

# Good Night. Concluded.

53

## SECOND BASS.

*p* *molto stringendo.* *f*

round. The day is gone and night shades fall,  
round. The day is gone and night shades fall,

*mf* *pp* *pp*

All is peace a - round. All is peace, is  
All is still a - round. All is still, is

*pp* *First time.* *p* *f* *>* *>* *>*

peace still a - round, But He will guard us, will guard us  
a -

*p* *poco rit.*

still,..... Who watches o - ver all.

*Second time.* *mf* *Cres.* *molto rit.*

round. Good night! Good night! Slumber,

*p rit.* *pp*

slum - ber in peace, all is still, all is still.

[5\*]

## SECOND BASS.

Adagio.

Sleep in peace! sleep in peace, in peace! Now the toil, the  
 toil, now the toil of day must cease, For the  
 night is round us closing, Wearied Na - ture, Nature soft re -  
 pos - ing. Till the morning's sun ap -  
 pear, Till the morning's sun ap - pear. Sleep in  
 peace! ..... Sleep in peace! Till the  
 morn all eyes re - lease, Till the morn all  
 eyes... re - lease; Silence reigns on hill and

Musical notation for Second Bass, featuring dynamics such as *p*, *pp*, *f*, *cres.*, *dim.*, and *pp*, and articulation like *acc.* and *trill*.

SECOND BASS.

*cres.*  
 meadow, Wrapt the wood in ha - zy shadow, And the  
*f* *pp*  
 night in ac - cents light, Calls to rest, calls to  
*f* *pp*  
 rest, - - calls to rest, to rest, calls to rest, calls to rest.

Serenade.

Mendelssohn.

*p* Andante sostenuto. *pp*  
 1. Stumber, dearest while around us, All is still till morning  
 2. Thro' the verdant branches twining, Shall these tones to thee  
 3. There, in realms of light and splendor, Souls like thine repose at  
*cres.*  
 break, Flocks of gold, en - cire sur - round us, And the  
 rise, Thy sweet dreams to heav'n in - duc - ing Waft thy  
 night, Rest till morning's glo - ries ren - der, Earth, to  
*cres.* *f* *dif.*  
 shep - herd o'er us wakes, And the shep - herd,  
 spir - it to the skies, Waft thy spir - it  
 thee renew'd de - light, Rest till morning's  
*p* *pp*  
 And the shepherd o'er us wakes,  
 Waft thy spir - it to the skies.  
 glo - ries ren der new de - light.

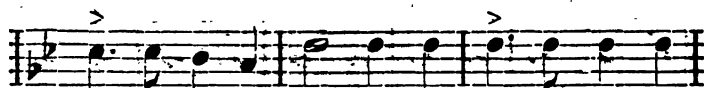
## SECOND BASS.



We are the young mu - sicians, Who go from place to



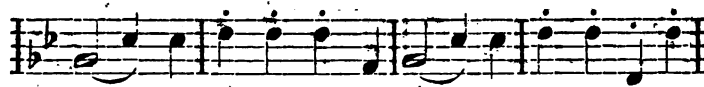
place, ..... And



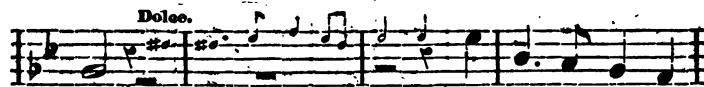
watch at eve the windows, Where beau - ty shows its



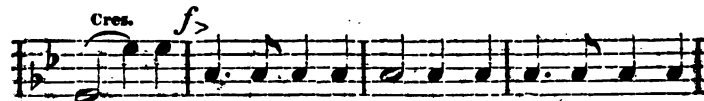
face, We are the young mu - sicians, Who go from place to



place, Who go from place to place, Who go from place to



place. And where they bid us welcome, Sweet lips and sparkling

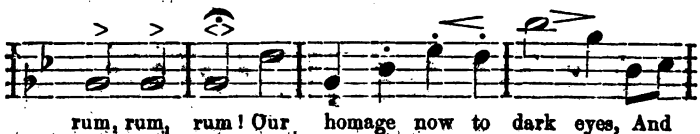
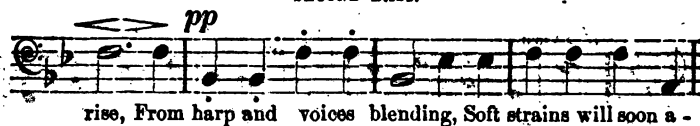


eyes, From harp and voices blending, Soft strains will soon a -

# The Young Musicians. Continued.

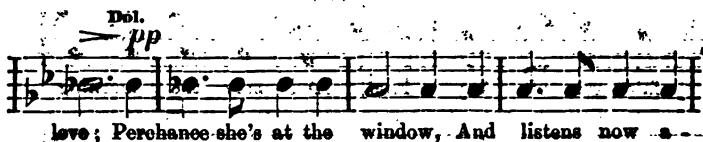
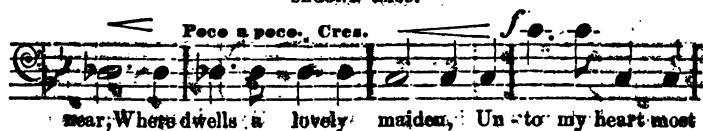
87

## SECOND BASS.

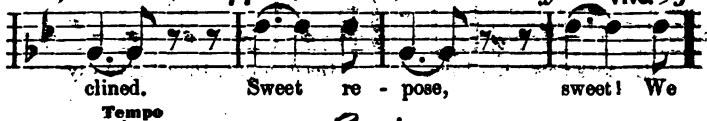
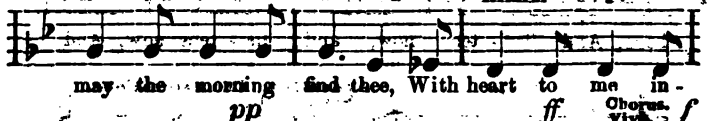
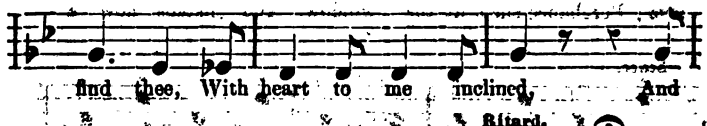




## SECOND BASS.

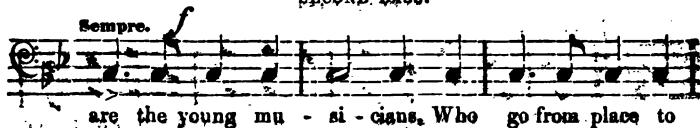


SECOND BASS.

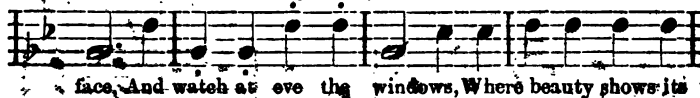


SECOND. BASS.

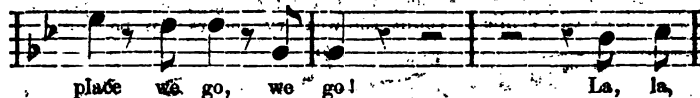
*Sempre.*



*pp*



*Vivo. ff*

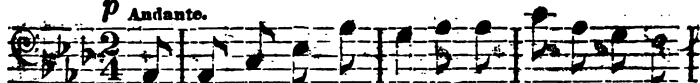


# Mazurka.

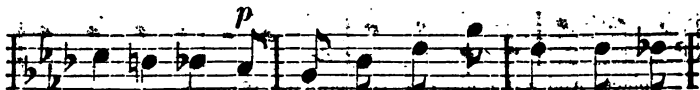
J. L. Hatton.

SECOND BASS.

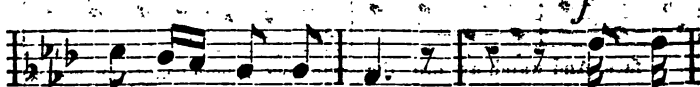
*p* Andante.



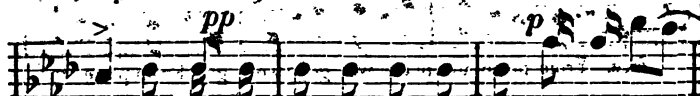
1. Good night! good night! be-loved! I come to watch o'er
2. Thine eyes are stars of morning! Thy lips are crimson



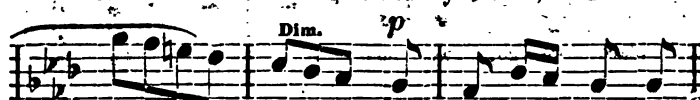
thee!..... Good night! good night! be - lov - ed! I  
flow'rs!.... Thine eyes are stars of morn-ing! Thy



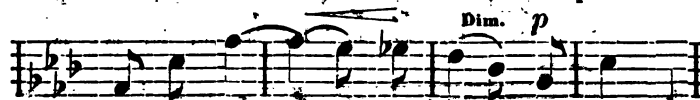
come to watch o'er thee! To be  
lips are crimson flow'rs! be -



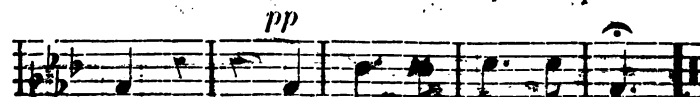
near thee, A - - lone, is peace for me; is ... peace..  
lov - ed! While I count the wea - ry hours; To be near..



..... A - lone, is 'peace for  
..... thee, A - lone, is peace for



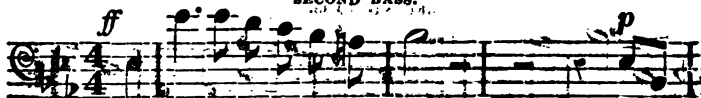
me, A - lone,..... a - lone, is peace for  
me, A - lone,..... a - lone, is peace for



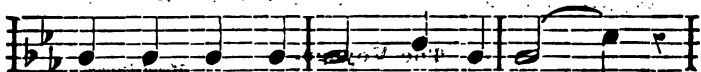
me, Peace, peace a - lone for me.  
me, Peace, peace a - lone for me.

(6)

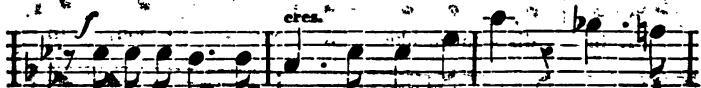
## SECOND BASS.



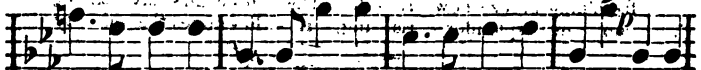
1. A boon like life in Par - a - dise,                      Doth  
 2. What care I for the world be - side,                      If  
 3. Long live the jovial fellows all,                      Who



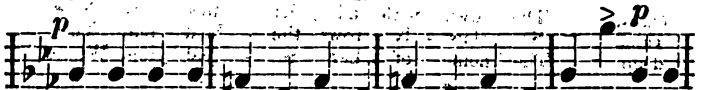
grant us Fa - ther Rhine, Fa - ther Rhine; ...  
 gen - 'rous wine in - vite, wine in - vite, ...  
 meet a - round the board, round the board, ...



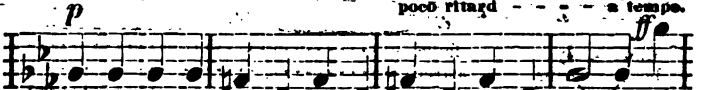
I do confess, a kiss is sweet, Yes!  
 When song and mirth resound, resound, and make, Yes!  
 And while the wine, the sparkling Rhine wine flows, While the



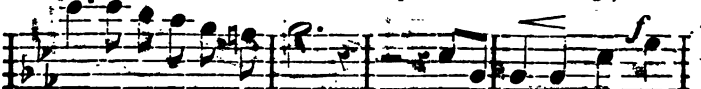
do confess a kiss is sweet, But sweeter is the wine, the wine. I  
 song and mirth resound and make With joy all features bright, Then like, then  
 sparkling Rhine wine flows, In song, in song its virtues laud. Wine is wine



am as merry as a lark That ri - ses to the sky, the sky, When  
 like a Jove-de-scend - ed child, The flashing glass I drain, Till through, till  
 is the potent Pa - na - cea To stir the blood of age, Nor pain, not



I the genial wine behold, In glasses rais'd on high; When  
 thro' my veins the blood runs wild, And fill my glass a - gain; Then  
 pain nor sorrow can withstand Its power to as - suage, Nor



I the genial wine be - hold, In glasses rais'd on  
 like a Jove-descended child, The flashing glass I  
 pain nor sorrow can withstand Its power to as

# Rhine Wine Song. Concluded.

68

## SECOND BASS.

*Cres.*

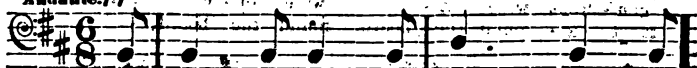


high,.... Yes, in glass - es, in glasses raised on high.  
 drain,.... And then fill it, and fill my glass a - gain.  
 suage,.... Yes, its power, its power to as - suage.

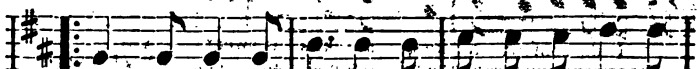
## The Voyage.

*Mendelssohn.*

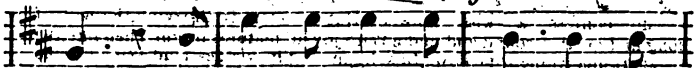
*Andante. pp*



1. In dis - tance like a vis - - - ion, In



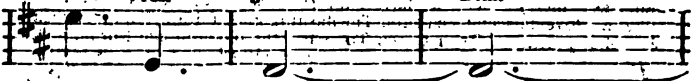
dis - tance like a vis - ion That floats on the dus - ky  
 fresh'ning breeze now ruf - fes The o - cean's soft heaving  
 sun in splendor ris - ing, It - lu - mines the mis - ty



night, The town with all its tow - ers, Now  
 tide, So slow - ly rows the boat - man, The  
 deep, The home of her re - veal - ing, Whose

*Cres.*

*Dim.*



dim - ly fades .....  
 boat seems scarce .....  
 love my heart .....

*pp*

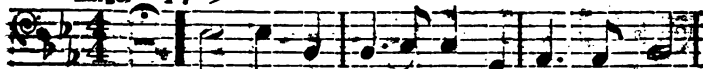


from sight ..... 2. A -  
 to glide ..... 3. The  
 deth keep .....

## Sleep, Gentle Lady!

Bishop.

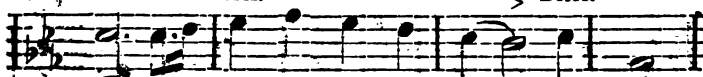
## SECOND BASS.

Largo. *pp* >

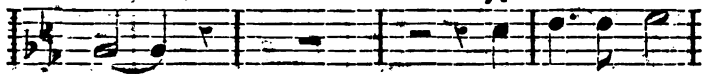
Sleep, gentle La - dy, the flow'rs are clos -

Cres.

&gt; Dolce.



ing, The ve - ry winds and waves re - pos -

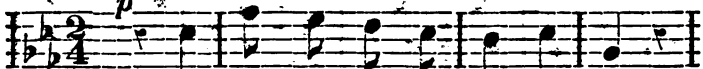
*pp*

ing, and soothing num -

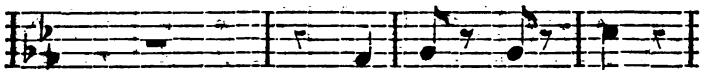


bers, Wrap thee in soft - er slum - bers.

Allegretto.

*p*

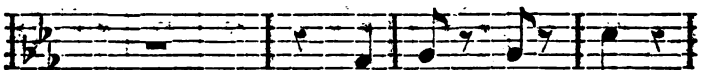
Peace be around thee, La - dy bright



Good night, good night.

*mf*

Peace be around thee, La - dy bright,

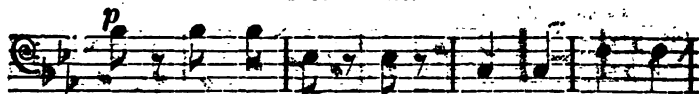


\* Good night, good night.

# Sleep, Gentle Lady! Concluded.

66

## SECOND BASS.



O, may our soft and soothing numbers,



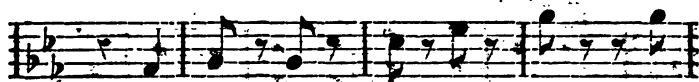
Wrap thee in sweet-er slum-bers, in



sweet - - - er slum - bers. Peace



be a-round thee, La-dy bright,



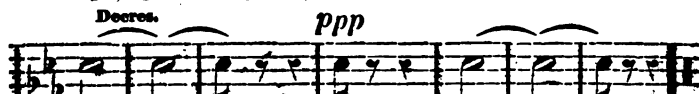
Good night, good night, good night, good



night, good night, Sleep, while we sing, Good



night, good night, good night, good night, good



night,..... good night,.....

(6\*)



# Now the Sun has mounted high.

"Robin Hood."

SECOND BASS.

Andante.

*p*



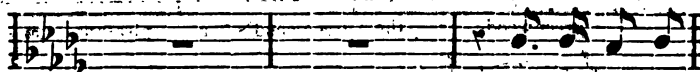
1. Now the sun has mounted high,  
2 Now the tray'ler in the road,



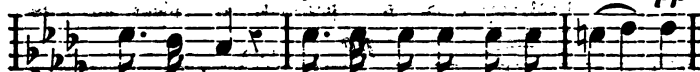
Monarch of a cloudless sky, Now the world de-  
Lays a-side his dreary load, Pleas'd to slumber



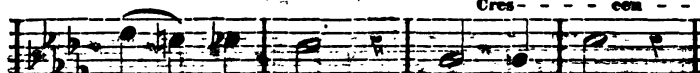
sires repose, While the fire of noon-tide glows;  
in the shade Of some kind-ly fer-rest glade;



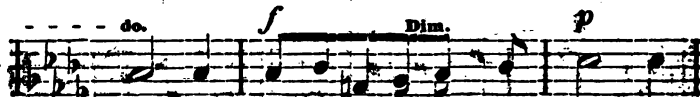
Thro' the leaves no  
Rust'ling of the



sound is heard, Save the murmur'ing of the bee, Who  
startled deer, Soft-er than the streamlet's song, It



lulls the flow'rs, Lulls the flow'rs,  
creeps a-long, Creeps a-long,



lulls the flow'rs..... with drow-sy  
creeps, and la - - - si-ly me-thinks it

Now the Sun has mounted high. - Concluded. 67

SECOND BASS.

*pp*

minstrelsy. When the fields are a - thirst in the  
 creeps along. When the fields are a - thirst in the

*mf* *mf*

noon-tide heat, When the grass is soft, and re -

*pp* *Cres.*

pose is sweet, The green-wood, the

*con* *do.*

greenwood, the greenwood's a pleasant re -

*f* *p*

treat, ... is a pleasant, a pleas - ant re -

*pp* *Cres.*

treat, ... the green - wood, the

*con* *do.*

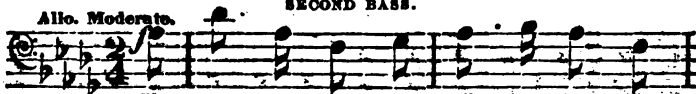
greenwood, the greenwood's a pleasant re -

*f*

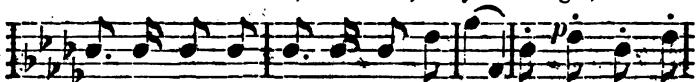
treat, ..... is a pleas - ant ... re - treat.

Allo. Moderato.

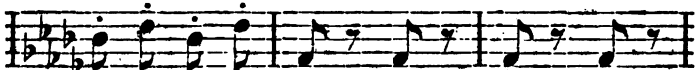
SECOND BASS.



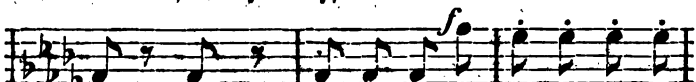
1. To wan - der is the mil - ler's joy, To
2. From wa - ter we have learn'd it, yes, From
3. We see it by the mill-wheels, too, We
4. To wan - der, wan - der, my de-light, To



wan - der is the mil - ler's joy, to wan - der! What kind of  
wa - ter we have learn'd it, yes, from wa - ter! It knows no  
see it by the mill-wheels, too, the mill-wheels. They ne'er re-  
wan - der, wan - der, my de-light, to wan - der! O mas - ter,



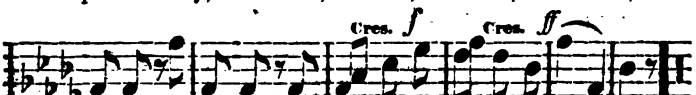
mil - ler must he be, Who ne'er hath  
rest by night or day, But wan - ders  
pose nor brook de - lay, They wea - ry  
mis - tress, on my way, Let me in



yearn'd to wander free, Who ne'er hath yearn'd to  
ev - er on its way, But wanders ev - er  
not the live-long day, They wea - ry not the  
peace de - part to - day, Let me in peace de -



wan - der free, to wander, wander, to wander, to wander, to  
on its way, does water, water, does water, does water, does  
live - long day, the mill-wheels, mill-wheels, the mill-wheels, the mill-wheels, the  
part to - day, to wander, wander, to wander, to wander, to



wander, to wander, to wander, to wander, to wan - der.  
water, does water, does water, does water, does wa - ter.  
mill-wheels, the mill-wheels, the mill-wheels, the mill-wheels, the mill-wheels.  
wander, to wander, to wander, to wander, to wan - der.

# The Parting Day.

Franz Abt.

69

SECOND BASS.

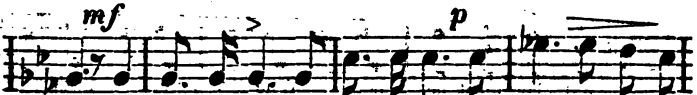
*p* Moderato.



1. And must we then re - luctant, Re - sign thee, day of
2. Yet why should we let sor-row Our hap - pi - ness al -
3. To - mor - row we shall gather, A - gain with laugh and



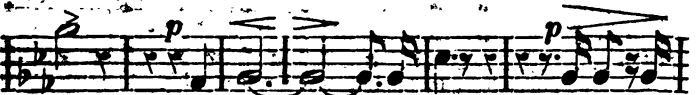
joy! Thy gold - en hours in mem'ry Time nev - er shall de -  
loy, It can - not last for - ev - er, This sin - gle day of  
song, Tho' not as young, yet gai - ly Our life - blood leaps a -



stry. Too much of joy ne'er fills the heart, One grief may cause it  
joy! The present swift may pass a - way, The future's but a -  
long. So let us be con - tent to - day, To think of joys up -



oft to smart; So must we then, re - luc - tant, Re - sign thee, day of  
nother day; Then let us not with sorrow, Our hap - pi - ness al -  
on our way; To - mor - row we shall gather, A - gain with laugh and



joy! Good night, . . . . good night, good night, good  
loy; Good night, &c.  
song; Good night, &c.



night, good night, good night, . . . . good night. . . .

**SONG.**

**SECOND PART.**

*Zeller.*

*Allegretto.*

*ff*



1.

we pledge!

2.

we pledge!

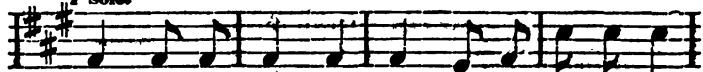


*ff*

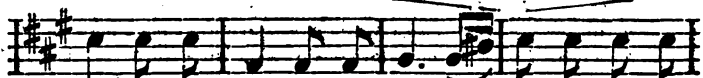
we pledge!

we pledge!

*p Solo.*

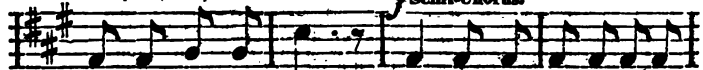


Health to the fairest, Quaff it at beau-ty's shrine,  
Health to the bravest, Quaff it at val-or's shrine,

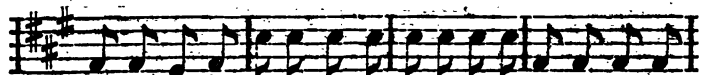


Pledge it, O pledge it in cups of golden wine, in  
Crown the high brow with a wreath of verdant vine, a

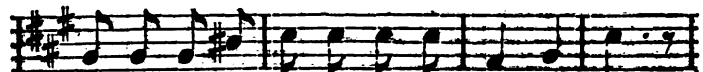
*Semi-Chorus.*



cups of golden wine. Health to the fair, aye to the  
wreath of verdant vine. Health to the brave, aye to the

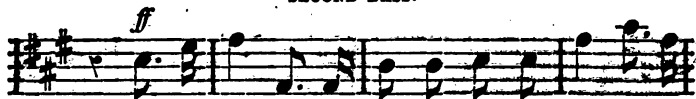


fair, Quaff it at beauty's shrine, and pledge it in your cups of golden  
brave, Quaff it at valor's shrine, and crown the high and valiant brow with

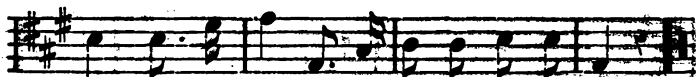


wine, in cups of golden wine, of golden wine.  
wreaths, with wreaths of verdant vine, of verdant vine.

**SECOND BASS.**



Here's a health, here's a health to all that's fair! Here's a  
Here's a health, here's a health to all that's brave! Here's a

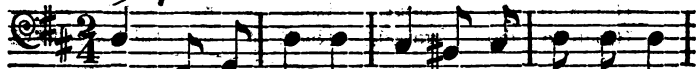


health, here's a health, here's a health to all that's fair!  
health, here's a health, here's a health to all that's brave!

**How can I leave thee.**

*Cramer.*

*Moderato. p*



1. How can I leave thee, Queen of my lov - ing heart!
2. Blue is the sweet flow'r, They call "For - get - me - not."
3. Were I a bird, love, I'd soon re - turn to thee,

*p* *>* *>* *>* *pp*



Dear - er to me thou art Than light and life.  
That flow'r place on thy breast, And think on me;  
Nor hawk's, nor fal - con's beak Should stay my flight;

*p*

*f*



This heart and soul of mine, So close are knit to thine,  
Should flow'r and hope both fade, Yet will our love live on,  
Fate may some ar - row send, — Dy - ing, I fly to thee,

*p*

*Poco rit.*

*rit.*

*p*



That I can soon - er life Than thee re - sign.  
All else may die, but love We'll ne'er re - sign.  
Bless'd with one look of thine, I life re - sign.

## Wanderer's Return.

Franz Abt.

SECOND BASS.

*f* > > >

Come, jol - ly comrades, let's be mer - ry, O'er a parting

glass of wine; Ev - er to wander is a pleasure.

*ff* >

While our skies with brightness shine. Onward!

*p* >

never look back, On - ward! joy - ful go,

*ff* > > *mf*

Onward! long is the way, Let's drink dull care away.

*pp* >

Birds blithe are singing, Bells gai - ly

*mf* >

ringing, Good for - tune bringing, They're

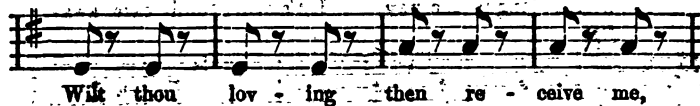
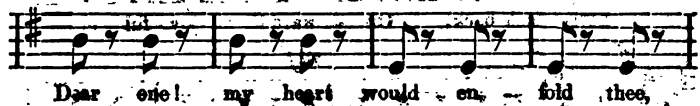
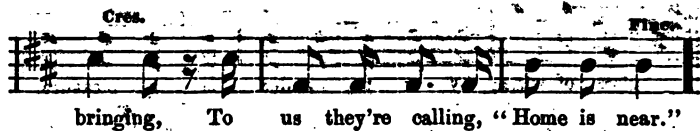
*Cres.* *f*

call - - ing, "Home is near;" Birds blithe are

# Wanderer's Return. Concluded.

73

## SECOND PART.



(7)



SINGS: BASS.

*mf*



Hark! hark! now rum - bles the bass,

*Cres.*



Now haste, the dan - cers to place,

*f*



Then haste, to dance,



to dance, to dance, to dance!

*p*



Drum, drum, drum, drum, drum,



drum, drum, drum, drum, drum, drum,

*Cres.*



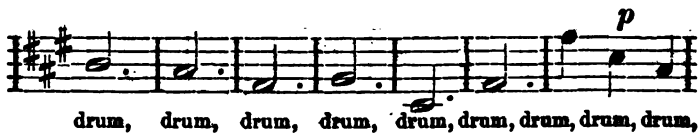
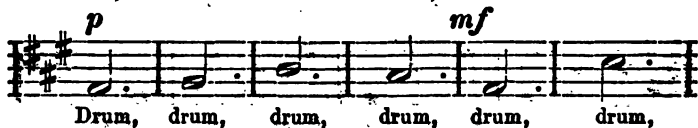
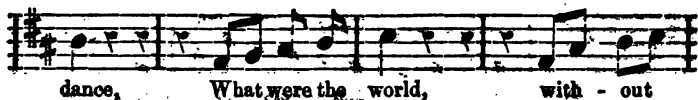
drum, drum, drum, drum, drum, drum, drum.

*f*



What were the world, with - out

SECOND PART.



## SECOND PART.

*mf* *f*

Dearest maiden, dance ev - er with me,

*mf* *f*

Dance but with me, with me, . . . . . Dear - est

*f*

maiden, dance ev - er with me, Dance but with

*p*

me, with me. drum, drum, drum,

drum, drum, drum, drum, drum, drum, drum, drum,

*f* *p*

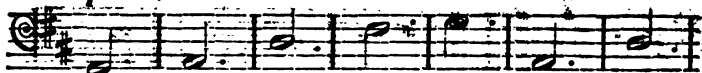
drum, drum, drum, drum, drum, drum, drum.

*f*

Soon ends the ball, Dance one and all,

dance one and all, Yes! dance, Yes! dance.

## SECOND BASS.

*p*

drum, drum, drum, drum, drum, drum, drum,

*Cres.*

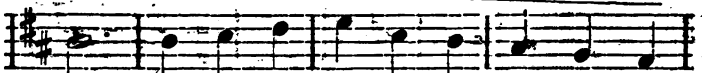
drum, drum, drum, drum, drum, drum, drum, drum,



drum, drum, drum. Now the gay, fes - tive



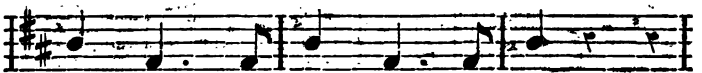
hour at an end; Let us then home - ward



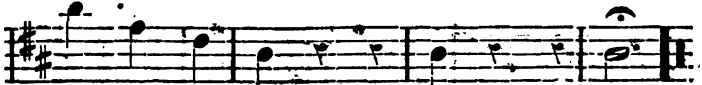
wend, And give to each one a part - ing good



night, Now fare thee well, Good night, fare thee



well fare thee well, fare thee well,



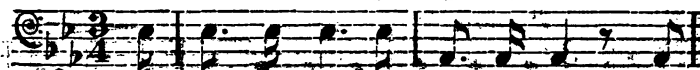
Now fare thee well, Good night!

[7°]

## The Wanderer.

W. Fischer.

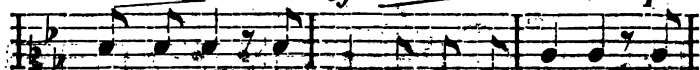
SECOND PART.




1. Through bu - sy street I take my way, My  
 2. What mat - ters it which way I roam, As  
 3. Fare - well be - lov - ed Fa - ther - land, Ye




burn - ble light I car - ry; The windows all so  
 on the road I speed me, A - like from friends I  
 woods and scenes of beauty! To jour - ney to a



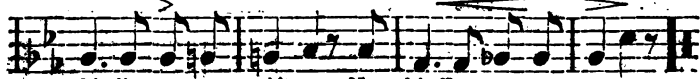
bright and gay, I fain would longer tarry; A  
 love, and home, Each step shall farther lead me; Up -  
 distant land, Now calls the voice of duty; I



shade of sadness fills my heart, To think in all the  
 on the hill I pause and rest, And scan the fields so  
 think of thee with tearful eyes, Though now we're parted



ci - ty, There's no one sad that I depart, No  
 smiling, While fond e - motions fill my breast, My  
 sadly, To my return 'neath happier skies, My



kindly eye to pity, No kindly eye to pity.  
 loneliness ex - il - ing, My loneliness ex - il - ing.  
 heart looks forward gladly, My heart looks forward gladly.

# Prayer before Battle.

79

SECOND EASS.

Weber.

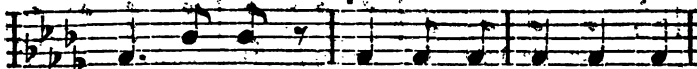
Not too slow.

*p*



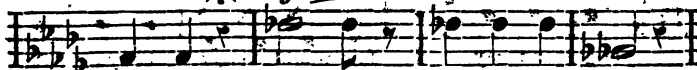
1. Hear us, Al - migh - ty One! Hear us, and  
2. What though the powers of hell, Conspire with  
3. Lead us! though in the grave, Fall ma - ny

*p*



guard our cause, Thou our Pro - tec - tor in  
mal - ice fell, Thou wilt de - feat their en -  
righteous brave, Yet in thy love we'll con -

*f*



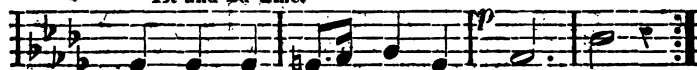
bat - tle! Fa - ther, thy name we praise,  
dea - vor; Lead us, Al - mighty Lord,  
fide us; All power and glo - ry be

*f*



To Thee, our voice we raise,  
Through thy right arm and sword,  
Thine through e - ter - ni - ty,

1st and 2d time.



E'en 'mid the can - non's loud rat - tle.  
\* Ours be the vic - to - ry, e - ver.

2d time.

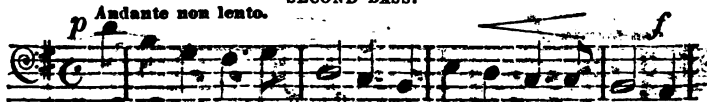


E - ver Om - ni - po - tent! guide us.

## Farewell to the Forest.

Arranged from Mendelssohn.

SECOND BASS.

*Andante non lento.*

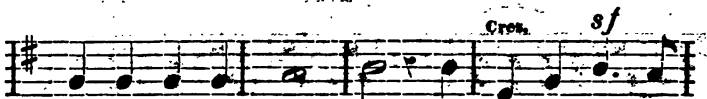
1. O hills, O vales of pleasure, O woods with verdure dress'd, Where
2. In shady glen re-creating, I trace the wrong and right; The
3. And I must soon re-sign ye, For scenes of toil and strife; Ah!



all the charms of leisure, So oft have calm'd my breast.  
 beam of reason shining, Shows Virtue ev-er bright.  
 why does fate con-sign me, To play the farce of life?



When far from ye I wander, Lost in the worldly train, My  
 The book I read is Nature's; There, simple truths appear, And  
 Tho' called from ye by duty, Still, wheresoe'er I stray, The



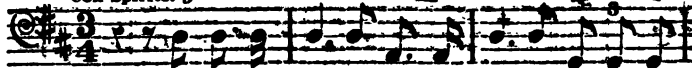
heart will fondly pon-der, My heart will fond-ly  
 though she change her fea-tures, And though she change her  
 spir-it of your beau-ty, The spirit of your



pon-der, And sigh for ye a-gain.  
 fea-tures, Her die-states still are clear.  
 beau-ty, Will ne-ver fade a-way

Käken.

## SECOND BASS.

*Con Spirito.*

1. What beauty here the vi-sion fills! The meadows, the  
 2. What beauty here the vi-sion fills! The river rolls  
 3. What beauty here the vi-sion fills! No stream in the



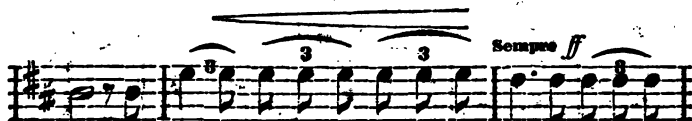
forests, the valleys, the hills, What beauty here the vi-sion  
 past the bright verdure clad hills, What beauty here the vi-sion  
 wide world such pleasure instils, What beauty here the vi-sion



fills! The meadows, the forests, the valleys, the hills, The beautiful  
 fills! The riv-er rolls past the bright verdure-clad hills, That give to the  
 fills! No stream in the wide world such pleasure instils, Where music is



stream, the pure golden wine, the beautiful stream, the pure golden  
 world the clear sparkling wine, that give to the world the clear sparkling  
 nurs'd as well as the wine, where music is nurs'd as well as the



wine! Come fill your cups to the glo-ri-ous Rhine. Fill, fill to the  
 wine! Har-rah! hurrah! for the glo-ri-ous Rhine. Fill, fill to the  
 wine! Good wine and music are thine, they are thine. Fill, fill to the



## The Rhine. Concluded.

## SECOND BASS.

Rhine, the glo - ri - ous Rhine, the glo - ri - ous Rhine, the  
 Rhine, the glo - ri - ous Rhine, the glo - ri - ous Rhine, the  
 Rhine, the glo - ri - ous Rhine, the glo - ri - ous Rhine, the

German Rhine, A glass to the German Rhine...  
 German Rhine, A glass to the German Rhine...  
 German Rhine, A glass to the German Rhine...

## Night Song.

1. Sweet evening comes, her dusky mantle throwing, In qui - e -  
 2. The dew - be - apangled fragrant flowers tender, With rev'rent

tude, in qui - e - tude, all nature soft - ly sleeps; The  
 heads, with rev'rent heads, to Night their homage, all, Who

hills with con - se - cra - ted fires are glowing, In praise to  
 comes with si - lent step, devout and tender, And lightly

# Night Song. Concluded.

63

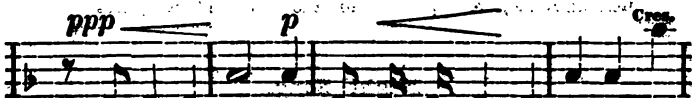
## SECOND PART.



God, in praise to God, who o'er all vi - gil keeps, In praise to  
throws, and lightly throws o'er Earth her sable pall, And Mightly



God, in praise to God, who vi - gil keeps  
throws, and lightly throws o'er Earth her pall.



Light clouds are floating o'er us, While swells the chorus, In  
While from each low - ly dwelling, The hymn is swelling, In



songs of gra - ti - tude and love, In songs of gra - titude and love, }  
joy and love to heaven's throne, In joy and love to heaven's throne; }



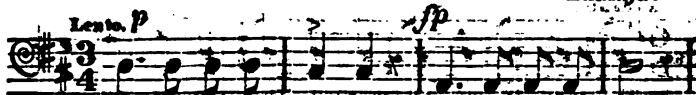
Far and near, soft and clear,



Far and near, ..... soft and clear

## SECOND BASS.

Eisenlofer.



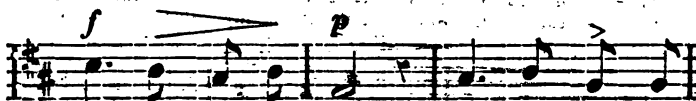
Slumber sweetly, dearest, Close thy weary eyes,



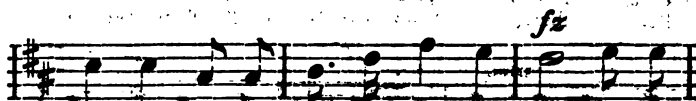
Guardian angels round thee hover, Till the morning



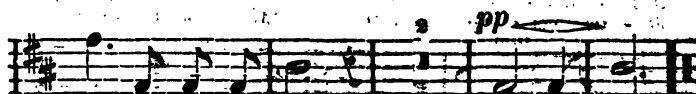
rise; Then may Love, may Love, bear thy



heart in transport bound, To its own do-



minions, Where no earthly care is found, Where no



earthly care is found.

Sleep in peace

# Gondola Song

N. W. Gode.

85

## SECOND AND THIRD PARTS.

*Andantino.*

*p*

1. The sun is dis - ap - pear - ing, The sun is dis - ap -  
gold - en waves are  
ward the shore thou

1. The sun is dis - ap - pear - ing, Come, dear  
pres -  
were .....

pear - ing, Come love, no dan - ger fear - ing, Up -  
fa - - ding, Love's pres - ence all per - va - ding, Makes  
steer - est! O! were but there, my dear - est, A

est, Come love, no dan - ger fearing, Up -  
ence, Love's pres - ence all per - vad - ing, Makes  
but there, were but there, my dear - est, A

*Dim.*

on the lake with me, ... O'er the dark - ling  
this hour tru - ly blest, .. Bliss - ful, long - ing  
lit - tle cot - tage mine; .. If thou sharedst,

*Dim.*

on the lake with me; ....  
this hour tru - ly blest; ...  
lit - tle cot - tage mine; ..

## SECOND AND THIRD BASS.

wa-ters sparkling, Glides our skiff, how grace-ful-  
thoughts are thronging, While we skim the lake's..... calm  
O! my fair-est, All else glad-ly I'd..... re-

Glides..... our skiff,..... how  
While..... we skim..... the  
All..... else glad - - - ly

ly, O dear - est!.....  
breast, My fair - est!.....  
sign, O dear - est!.....

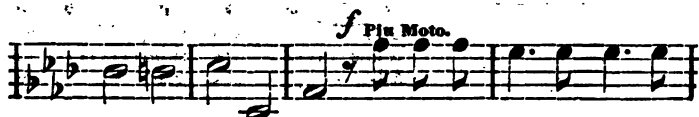
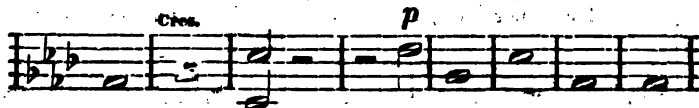
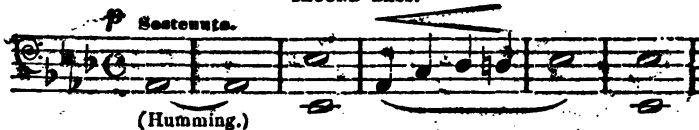
grace-ful - ly, O! dear - est, O! dear - est, O! dear -  
lake's calm breast, my fair - est, my fair - est, my fair -  
I'd re - sign, O! dear - est, O! dear - est, how glad -

1 & 2. 2. The gold-en hues, The I'd re - sign.  
3. Toward the shore To- pp pp  
est! 2. The gold - en hues, Love's  
est 3. Toward the shore, O! ly I'd re - sign.

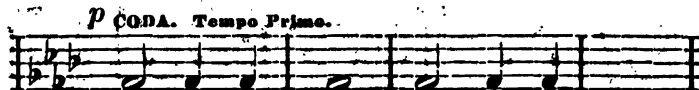
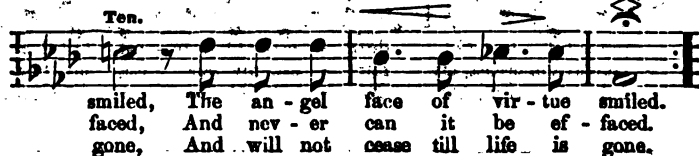
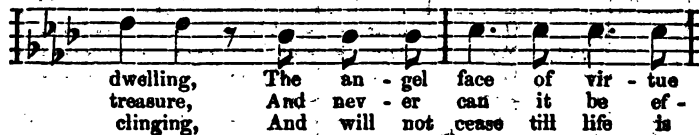
## The Image of the Rose.

G. Reckardt.

SECOND BASS.



Oh, never from a fair - er  
It is my bosom's dearest  
To thee my Heart is fondly



Beau - ti - ful form, tar - ry with me,



Tar - - - - - ry, tar - ry with me.



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